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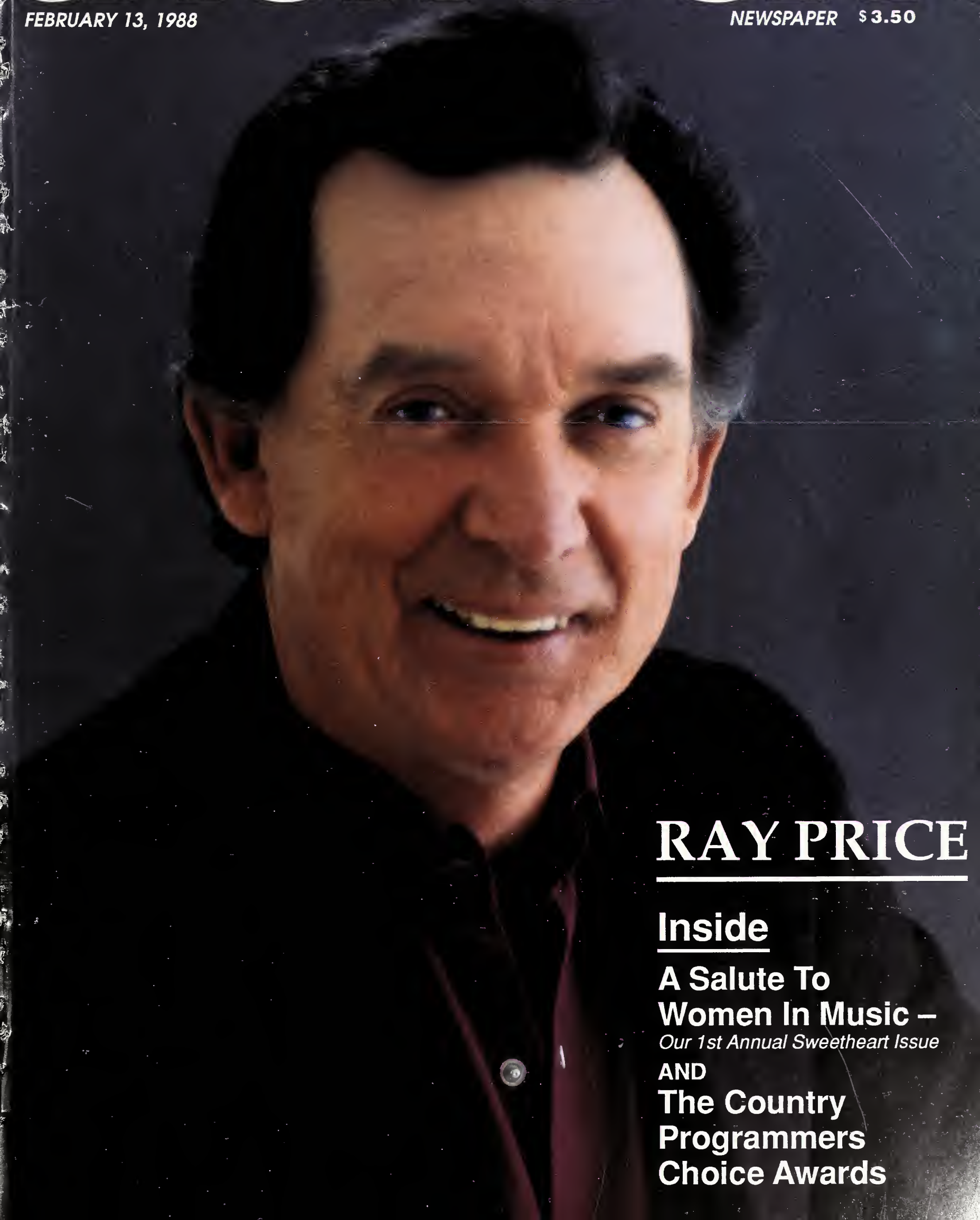

RAY PRICE

Inside

A Salute To Women In Music –
Our 1st Annual Sweetheart Issue
AND
The Country Programmers Choice Awards

RADIO SWEETHEARTS

Spin Valentine's Day with the most stimulating new music from Columbia Records.

Wendy And Lisa "Honeymoon Express"

38-07661

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FC 40862

Produced by Wendy and Lisa and Bobby Z.

Rebbie Jackson "Plaything"

38-07685

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FC 40896

a smash at Urban Contemporary Radio!

Produced by David "Pic" Conley for "Pic" and Choose Productions, Inc. Co-Produced by David Townsend.

Keep them close to your heart. On Columbia, of course.

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CASH BOX™

THE INTERNATIONAL MUSIC/COIN MACHINE/HOME ENTERTAINMENT WEEKLY

VOLUME LI - NUMBER 32, February 13, 1988

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EDITORIAL

This Week In *Cash Box*...

This edition of *Cash Box* marks our first annual "Sweetheart Issue" - in which we salute today's women of contemporary music, as well as those influential in all aspects of the industry. The inception of this annual spotlight will allow us to offer an in-depth overview of the women in our industry who have dominated the charts and radio in all formats. We also investigate new phenomenons and trends, offer insightful profiles, and introduce you to up and coming young performers. We will look at the powerful women in the business end of the industry: from the presidents to the publicists...

In this issue we spoke to such influential artists as Gloria Estefan, Brenda Russell and the legendary Gladys Knight, offering insightful profiles on each. We also investigated the recent teen phenomenon, spearheaded by such talented young ladies as Tiffany, Debbie Gibson and Shanice Wilson.

The Independent Way, *Cash Box's* unique magazine-within-a-magazine devoted to the independent music industry, has also sought out those women in music who are setting trends, whether those trends be in the area of promotion, distribution, radio, label management or in the writing and performing of recorded material. Flowers for all.

To coincide with the upcoming Country Radio Seminar (to be held in Nashville, February 11-13), we present the results of our annual *"Cash Box Country Programmers' Choice Awards."* The awards are tabulated from the results of ballots sent to country radio programmers at all of our reporting country stations.

This year, the Country Radio Seminar will be celebrating nearly 20 years in existence. The Seminar has grown from an original three or four dozen broadcasters to an annual attendance now approaching 1,000 country radio leaders and music industry professionals. We salute the individuals who bring us the invaluable seminar, and congratulate them on their success.

Sweethearts

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TOP POP DEBUTS

SINGLES

44

GET OUTTA MY DREAMS,
Billy Ocean – Jive/Arista

ALBUMS

65

GOOD MORNING VIETNAM
Original Motion Picture
Soundtrack – A&M

#1
POP SINGLE
COULD'VE BEEN
Tiffany
MCA

#1
B/C SINGLE
GIRLFRIEND
Pebbles
MCA

#1
COUNTRY SINGLE
TENNESSEE FLAT TOP BOX
Rosanne Cash
Columbia

#1
JAZZ
MARSALIS STANDARD TIME V. 1
Wynton Marsalis
Columbia

#1
COMPACT DISC
FAITH
George Michael
Columbia

#1
POP ALBUM
FAITH
George Michael
Columbia

#1
B/C ALBUM
CHARACTERS
Stevie Wonder
Motown

#1
COUNTRY ALBUM
ALWAYS AND FOREVER
Randy Travis
Warner Bros.

#1
12" SINGLE
NEVER GONNA GIVE YOU UP
Rick Astley
RCA

WINNER'S CIRCLE

ROCKET TO YOU
The Jets
MCA

Cash Box research from both radio and retail activity indicates the following record exhibits Top Ten potential.

CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

			Last Week	Total Weeks
1	*COULD'VE BEEN* (MCA 53231)	Tiffany	1	12
2	*NEED YOU TONIGHT* (Atlantic 7-89188)	INXS	2	17
3	*HUNGRY EYES* (RCA 5315-7-RAA)	Eric Carmen	6	15
4	*WHAT HAVE I DONE TO DESERVE THIS* (EMI/Manhattan B 50107)	Pet Shop Boys & Dusty Springfield	8	10
5	*SEASONS CHANGE* (Arista AS1-9640)	Expose	5	12
6	*I WANT TO BE YOUR MAN* (Reprise/Warner Bros. 7-28229)	Roger	7	13
7	*HAZY SHADE OF WINTER* (From Less Than Zero) (Def Jam/Columbia 38-07630)	Bangles	3	13
8	*SAY YOU WILL* (Atlantic 7-89169)	Foreigner	11	11
9	*DON'T SHED A TEAR* (Chrysalis VS4 43164)	Paul Carrack	12	14
10	*FATHER FIGURE* (Columbia 38-07682)	George Michael	17	5
11	*SHE'S LIKE THE WIND* (RCA 5363-7-RAA)	Patrick Swayze	16	9
12	*TUNNEL OF LOVE* (Columbia 38-07663)	Bruce Springsteen	13	11
13	*EVERYWHERE* (Warner Bros. 7-28143)	Fleetwood Mac	15	12
14	*NEVER GONNA GIVE YOU UP* (RCA 5347-7-RAA)	Rick Astley	18	9
15	*THE WAY YOU MAKE ME FEEL* (Epic 34-07645)	Michael Jackson	4	13
16	*I GET WEAK* (MCA 53242)	Belinda Carlisle	22	5
17	*GOT MY MIND SET ON YOU* (Dark Horse/Warner Bros. 7-28178-A)	George Harrison	9	17
18	*I COULD NEVER TAKE THE PLACE OF YOUR MAN* (Paisley Park/Warner Bros. 7-28288)	Prince	10	14
19	*I LIVE FOR YOUR LOVE* (EMI-Manhattan 50094)	Natalie Cole	19	15
20	*CAN'T STAY AWAY FROM YOU* (Epic 34-07641)	Gloria Estefan and Miami Sound Machine	24	13
21	*CANDLE IN THE WIND* (MCA 53196)	Elton John	14	15
22	*I FOUND SOMEONE* (Geffen/Warner Bros. 7-28191)	Cher	26	13
23	*PUSH IT* (Next Plateau 315)	Salt -N- Pepa	23	12
24	*PUMP UP THE VOLUME* (4th & B'Way/Island 7452)	M/A/R/R/S	28	12
25	*ENDLESS SUMMER NIGHTS* (EMI/Manhattan B-50113)	Richard Marx	30	4
26	*SO EMOTIONAL* (Arista AS1-9642)	Whitney Houston	20	16
27	*POP GOES THE WORLD* (Mercury 888 859-7)	Men Without Hats	27	17
28	*JUST LIKE PARADISE* (Warner Bros. 7-28119)	David Lee Roth	33	5
29	*TELL IT TO MY HEART* (Arista AS1-9612)	Taylor Dayne	21	18
30	*BE STILL MY BEATING HEART* (A&M AM-2992)	Sting	36	5
31	*OUT OF THE BLUE* (Atlantic 7-89129)	Debbie Gibson	40	3
32	*HYSTERIA* (Mercury/PolyGram 870 004-7)	Def Leppard	38	4
33	*HONESTLY* (Enigma 75009)	Stryper	25	14
34	*MAN IN THE MIRROR* (Epic 34-07668)	Michael Jackson	45	2
35	*I WANT HER* (Vintertainment/Elektra 7-69431)	Keith Sweat	41	4
36	*FAITH* (Columbia 38-07623)	George Michael	29	17
37	*CRAZY* (Chrysalis VS4 43156)	Icehouse	31	17
38	*853-5937* (A&M AM-2994)	Squeeze	39	9
39	*LOVE OVERBOARD* (MCA 53210)	Gladys Knight & The Pips	43	8
40	*BECAUSE OF YOU* (Fever/Sutra 1914)	The Cover Girls	44	10
41	*IS THIS LOVE* (Geffen 7-28233-DJ)	Whitesnake	34	17
42	*(SITTIN' ON) THE DOCK OF THE BAY* (Columbia 38-07680)	Michael Bolton	50	4
43	*(CATCH ME) I'M FALLING* (Virgin 7-99416)	Pretty Poison	35	20
44	*GET OUTTA MY DREAMS, GET INTO MY CAR* (Jive/Arista 9678)	Billy Ocean	DEBUT	
45	*THERE'S THE GIRL* (Capitol B-44089)	Heart	32	15
46	*ROCKET 2 U* (MCA MCA-53254)	The Jets	53	4
47	*TRUE FAITH* (Qwest/Warner Bros. 7-28271)	New Order	37	15
48	*LIVE MY LIFE* (Virgin 7-99390)	Boy George	52	8
49	*RHYTHM OF LOVE* (Atco/Atlantic 7-99419)	Yes	49	8
50	*SHAKE YOUR LOVE* (Atlantic 7-89187)	Debbie Gibson	42	19
51	*DON'T YOU WANT ME* (MCA 53162)	Jody Watley	46	19
52	*VALERIE* (Island/Warner Bros. 7-28231)	Steve Winwood	47	19
53	*DUDE (LOOKS LIKE A LADY)* (Geffen 7-28240)	Aerosmith	48	20
54	*WISHING WELL* (Columbia 38-07675)	Terence Trent D'Arby	59	5
55	*HEAVEN IS A PLACE ON EARTH* (MCA 53181)	Belinda Carlisle	54	21
56	*TWILIGHT WORLD* (Mercury 888 484-7)	Swing Out Sister	61	8
57	*CHECK IT OUT* (Mercury/PolyGram 870 126-7)	John Cougar Mellencamp	79	2
58	*NEVER THOUGHT (THAT I COULD LOVE)* (Columbia 38-07618)	Dan Hill	60	9
59	*ANGEL* (Geffen 7-28249)	Aerosmith	72	3
60	*HOT HOT HOT* (RCA 5357-7-RAA)	Buster Poindexter and His Banshees of Blue	63	9
61	*ROCK OF LIFE* (RCA 6853-7-RAA)	Rick Springfield	81	2
62	*NEVER CAN SAY GOODBYE* (MCA 53224)	The Communards	73	3
63	*NEVER KNEW LOVE LIKE THIS* (Tabu/CBS ZS4 07646)	Alexander O'Neal featuring Cherrelle	76	3
64	*I NEED A MAN* (RCA 5361-7-RAA)	Eurythmics	62	9
65	*GIRLFRIEND* (MCA MCA-53185)	Pebbles	80	2
66	*HOW CAN I FORGET YOU* (Chrysalis VS4 43189)	Elisa Fiorillo	71	4
67	*(I'VE HAD) THE TIME OF MY LIFE* (RCA 5224-7-R)	Bill Medley & Jennifer Warnes	56	21
68	*SHOULD'VE KNOWN BETTER* (Manhattan B 50083)	Richard Marx	55	20
69	*WHEN WE WAS FAB* (Dark Horse/Warner Bros. 7-28131)	George Harrison	82	2
70	*ALL I WANT IS YOU* (Arista AS1-9653)	Carly Simon	77	3
71	*SOME KIND OF LOVER* (MCA MCA-53235)	Jody Watley	86	2
72	*THAT'S WHAT LOVE IS ALL ABOUT* (Columbia 38 7322)	Michael Bolton	58	25
73	*POWER OF LOVE* (Atlantic 7-89191)	Laura Branigan	51	15
74	*YOU DON'T KNOW* (Virgin 7-99405)	Scarlett & Black	83	3
75	*NEVER LET ME DOWN AGAIN* (Sire/Warner Bros. 7-28189)	Depeche Mode	75	3
76	*CHERRY BOMB* (PolyGram 888934-7)	John Cougar Mellencamp	57	17
77	*DEVIL INSIDE* (Atlantic 7-89144)	INXS	DEBUT	
78	*SAVE YOUR LOVE* (Capitol B-44104)	Great White	78	3
79	*JUST LIKE HEAVEN* (Elektra 7-69443)	The Cure	64	18
80	*I THINK WE'RE ALONE NOW* (MCA 53167)	Tiffany	66	25
81	*DON'T LOOK ANY FURTHER* (Capitol B-44115)	The Kane Gang	DEBUT	
82	*PIANO IN THE DARK* (A & M AM3003)	Brenda Russell	DEBUT	
83	*COMING UP YOU* (Elektra 7-69432)	The Cars	84	3
84	*IT'S THE END OF THE WORLD AS WE KNOW IT (AND I FEEL FINE)* (I.R.S. IRS-53220)	R.E.M.	85	3
85	*THINKING OF YOU* (Columbia 38-07695)	Earth, Wind & Fire	90	2
86	*HOT THING* (Paisley Park/Warner Bros. 7-28288-H)	Prince	DEBUT	
87	*YOU WILL KNOW* (Motown 1919MF)	Stevie Wonder	89	2
88	*ELECTRIC BLUE* (Chrysalis VS4 43201)	Icehouse	DEBUT	
89	*I WISH I HAD A GIRL* (CBS Associated/CBS ZS407720)	Henry Lee Summer	DEBUT	
90	*TALKING BACK TO THE NIGHT* (Island/Warner Bros. 7-28122)	Steve Winwood	DEBUT	
91	*IN GOD'S COUNTRY* (Island 7-99385)	U2	68	11
92	*I CAN'T HELP IT* (London/PolyGram 886-212-7)	Bananarama	74	13
93	*ANIMAL* (Mercury/PolyGram 888 932-7)	Def Leppard	65	19
94	*WE'LL BE TOGETHER* (A&M AM 2983)	Sting	70	19
95	*HOT IN THE CITY* (Chrysalis VS4 43203)	Billy Idol	69	10
96	*MOTORTOWN* (Capitol B-44062)	The Kane Gang	67	18
97	*I DO YOU* (MCA 53193)	The Jets	88	18
98	*I WON'T FORGET YOU* (Enigma/Capitol B-44038)	Poison	87	24
99	*THE ONE I LOVE* (I.R.S./MCA IRS 53171)	R.E.M.	91	22
100	*YOU AND ME TONIGHT* (Virgin 7-99422)	Deja	93	12

Thanks to all the great radio stations and the United Stations Radio Programming Network for airing the pre-telecast AMERICAN MUSIC AWARDS NOMINATIONS Radio Special.

15th ANNUAL

AMERICAN MUSIC AWARDS

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Primerica Considers Selling Musicland

By Neal St. Anthony

MINNEAPOLIS – Primerica Corp. said Tuesday that it is discussing the sale of the Musicland Group, it's fast-growing record and video company based in St. Louis Park.

Primerica, which bought Musicland as part of it's 1977 acquisition of Pickwick International, took the company public a year ago at $20 per share. It retained a majority ownership at 81 percent.

The announcement caused Musicland's stock to rise $5.25 a share yesterday to $29.50.

Analysts expect Primerica to sell Musicland for more than $35 a share to a smaller competitor, a big foreign company or even Musicland's management. At that price, Primerica would gross $314 million for it's 81 percent stake.

Primerica, in a brief statement from its headquarters in Greenwich, Conn., said that talks have been inconclusive and that the deal is not assured. Musicland officials had no comment.

Primerica has evolved from industrial-oriented American Can, its predecessor company, into a financial services and specialty retail company. It also owns Fingerhut Corp., the direct-mail marketing firm based in Minnetonka. "Primerica increasingly has concentrated on financial services." said Parker Barnum, industry analyst at Wood Grundy in New York. "Musicland is increasingly profitable and has a great future so they're in no rush, but they would sell it at 'a price'."

Musicland, the nation's largest specialty retailer of produced music and video home entertainment products, has been turned around by management that took over the money-losing concern in 1981.

Although Primerica said it hadn't solicited bids for Musicland, last year's public offering was considered ample advertisement of the resurgent company's prominence and potential, industry analysts said.

Under Chairman Jack Eugster, Musicland dropped the record pressing, wholesaling and other operations of its former parent, Pickwick International, to focus exclusively on the retailing of records, tapes, compact discs, video- cassettes and other products through its Musicland, Sam Goody, Discount Records and other stores. It has 616 stores in 47 states.

Musicland accounts for 14 percent of Primerica's revenues. In 1987 net income rose 71 percent to $22.6 million on sales that rose 24 percent to $510.5 million. The firm has grown through expansion and acquisition to employ more than 5,000 full- and part-time people.

Industry analysts expect its suitors to include W.H. Smith, a British retailer of stationery and recorded music, or other foreign companies that have strengthened buying power against the weakened dollar and a desire to crack the big U.S. market for discs, records and tapes.

Trans World Music of Albany, N.Y., the nation's second-largest music retailer behind Musicland, also is considered a possible buyer. The bidders might include U.S. department stores or mass merchants seeking to diversify from an apparel industry plagued by slow growth and high prices for imported clothing.

Keith Benjamen, analyst at Silberg, Rosenthal & Co. in New York, said that based on the recent sale of Wherehouse Entertainment, a weaker company than Musicland, at 14 times its estimated 1988 earnings, Musicland should sell for at least $35, based on projected earnings of about $2.50 per share. "There's no question in anybody's mind about a sale," Benjamin said. "The only question is at what price."

The once-flagging retail music industry has revived around the compact disc, as customers replace their worn albums and tapes with new recordings. And even though sales of video-cassette recorders have slowed, the estimated 40 million sets in operation in the United States will provide double-digit sales demand for new tapes indefinitely. Historically, entertainment retailers have shown little sensitivity to recessions, analysts said.

(Reprinted by permission from the Minneapolis Star Tribune, *Minneapolis-St. Paul)*

Rockers, Rappers And Raisins Gather January Gold And Platinum Honors

By Lee Jeske

NEW YORK – The January list of RIAA gold and platinum certifications shows the continuing diversification of music-buying: As such cutting-edge rap acts as Whodini, Dana Dane, and Salt N Pepa scored big, along with a heavy dose of heavy metal, such aging British veterans as Stevie Winwood, Elton John and George Harrison and those upstart ex-prunes, The California Raisins.

Topping the list were nine multi-platinum certifications, and topping *that* list was *Whitesnake*, having slithered to a sales tally of five million copies. Also garning multi-platinum honors in January were '87 Grammy winners Stevie Winwood's *Back in the High Life* and Paul Simon's *Graceland* (three million each), Def Leppard's *Hysteria* (three m), and Fleetwood Mac's *Tango in the Night*, John Cougar Mellencamp's *The Lonesome Jubilee*, George Michael's *Faith* (simultaneously notching up gold and platinum plaques), Randy Travis's *Always and Forever*, and Pink Floyd's *A Momentary Lapse of Reason* (two m).

Joining George Michael in the platinum parade in January were INXS' *Listen Like Thieves*, R.E.M.'s *Documents*, Billy Idol's *Vital Idol*, Belinda Carlisle's *Heaven on Earth*, Stryper's *To Hell With the Devil*, and (all of the following going simultaneously gold in January) Stevie Wonder's *Characters*, Dokken's *Back for the Attack*, Madonna's *You Can Dance*, and George Harrison's *Cloud Nine* (marking the ex-Beatle's first platinum album and ninth gold album).

Also scoring gold in January were *Elton John Live in Australia* (the bespectacled one's 21st gold album), Salt N Pepa's *Hot, Cool and Vicious*, *The California Raisins*, Stevie Winwood's *Chronicles*, David Sanborn's *A Change of Heart*, Billy Joel's *Kohuept*, Earth, Wind & Fire's *Touch the World*, Whodini's *Open Sesame*, *Dana Dane with Fame*, *Tom Petty & The Heartbreakers*, INXS's *Shabooh Shoobah*, and Squeeze's *Singles: 45 and Under*.

Two music videos earned RIAA awards in January: the Grateful Dead's *So Far* went gold, and *Whitesnake Trilogy* went platinum and gold.

HEAVY METAL FOR FAT BOYS – The platinum-plus sucess of the Fat Boys' Crushin (Tin Pan Apple/Polydor) was celebrated at the Hard Rock Cafe not too long ago. Homeboys and homegirl pictured above are (standing, l to r): Dick Wingate, sr vp, A&R, PolyGram; Ted Green, sr vp, business affairs, PolyGram; Damon "Kool Rockski" Wimbley and Mark "Prince Markie Dee" Morales, Fat Boys; Randy Roberts, director, alternative/trade charts promotion, PolyGram; Darren "Human Beat Box" Robinson, Fat Boys; David Leach, sr vp, promotion, national sales and distribution, PolyGram; Charles Stettler, president, Tin Pan Apple Productions; Lynda West, co-owner, Tin Pan Apple Productions; Jim Urie, sr vp, national sales and branch distribution, PolyGram; and Dick Asher, president and CEO, PolyGram; Kneeling (l to r): Fred Mill, director, East Coast promotion, urban music; and Wayman Jones, vp, promotion, urban music, PolyGram.

RAD Kicks Off '88 Public Service Campaign

LOS ANGELES – The non-profit Rock Against Drugs (RAD) Foundation has kicked off its 1988 anti-drug campaign with the filming of a mini-video by recording artist Siedah Garrett. The spot, a 'rap' by Garrett about a 'dog on crack', is the first in a series to come in 1988.

In the past year and a half, RAD's public service announcements have appeared on MTV and other national outlets.

Danny Goldberg, RAD's president, stated "...we are continuing our philosophy of providing the production vehicle for musicians to make a positive statement about life without drugs. Extensive research illustrates that the positive, non-preachy approach is what's working best to influence American kids."

RCA/A&M/Arista Dist. Changes Name To BMG Dist.

NEW YORK – RCA/A&M/Arista Distribution will now be officially known as BMG Distribution. According to Pete Jones, Distribution president, the name should help to eliminate any confusing abbreviations or mirespresentative connotations. Said Jones, "RCA, A&M and Arista have been, and always will be, fundamental associations of which we are very proud. Our logo reflects the origin and that pride. But over time, we have found that the name RCA/A&M/Arista Distribution has been too cumbersome for people in the industry."

CASH BOX SALUTES WOMEN IN MUSIC 1988

Gloria Estefan

Gloria Estefan And Miami Sound Machine

By Joe Levy

NEW YORK – "People always say it was an overnight success," Gloria Estefan says of Miami Sound Machine's good fortunes. "Well if it was, it was a very, very long night. Because it was a big struggle."

It was a bigger struggle than most people know, but the pay off has been well worth it, because Gloria Estefan and Miami Sound Machine are one of the biggest success stories of the last three years. Their present record, *Let It Loose* (Epic), has been out for ten months, and it's climbing back up the charts on the strength of their current Top 30 single, "Can't Stay Away From You." And the kudos just keep rolling in: producer/percussionist Emilio Estefan, Gloria's husband, was recently honored with a Grammy nomination for Producer Of The Year. "I think it's one of the biggest things that's ever happened to us," says Gloria.

Most people know Miami Sound Machine for "Conga," the '85 salsa-fueled smash off of *Primitive Love* that broke MSM in the American pop market. But most people don't know about Miami Sound Machine's phenomenal Latin-American track record prior to "Conga." *Primitive Love* was their second all English language LP, but in their nine years together before that album they had seven smash Spanish language albums for CBS International. In their hometown they were big enough stars that Miami renamed the street where Gloria and Emilio live "Miami Sound Machine Boulevard."

Things have changed since then. For one thing, MSM are even bigger now. For another, Gloria and Emilio are moving. "We're moving to an island," explains Gloria. "One of the islands off Miami. It's called Star Is-

(Continued on page 35)

Gladys Knight & The Pips

Gladys Knight And The Pips: Still Hot After 35 Years

By Lee Jeske

"What can I say?," says Gladys Knight, when asked how things were going. "I woke up this morning, I've got a record that's moving – hey, everything's great."

Sounds like the story of her life. Gladys Knight and the Pips have been together for 35 years (with the exception of a single Pip change some 25 years ago) – since Gladys was eight years old. In a fickle business – a business where a partnership like Wham! goes poof! moments after it goes boom! – Gladys Knight and the Pips have been a constant

(Continued on page 18)

Tiffany

Debbie Gibson

Shanice Wilson

The Kids Are Alright

By Tom De Savia

LOS ANGELES – In recent months, three performers have exploded on the music scene making an incredible impact with their debut releases. In addition to hit albums and singles, Debbie Gibson, Shanice Wilson and Tiffany all share one other fascinating common denominator: all are

(Continued on page 35)

Brenda Russell

by Julius Robinson

LOS ANGELES – In the music business their are certain names that command immediate respect, performers who seem to get the call for important projects because they deliver a consistent talent. Brenda Russell is one of those artists. Her impressive resume includes credits as a background singer for Streisand, Elton John, Bette Midler; as a songwriter for Luther Vandross, Anne Murray, Roberta Flack, and Earth, Wind and Fire; as a collaborator with David Foster, Michael McDonald, and Melissa Manchester.

(Continued on page 35)

CASH BOX SALUTES WOMEN IN MUSIC 1988

ROSANNE CASH – Rosanne Cash's *King's Record Shop* has been garnering both critical and public acclaim since its release last August; making impressive showings on both the country and pop album charts. *Shop's* first two singles, "The Way We Make A Broken Heart" and "Tennessee Flat Top Box," have both reached the #1 spot on *Cash Box's* country chart. – *(Columbia)*

LINDA RONSTADT – Linda Ronstadt's *Canciones De Mi Padre*, an entire album of traditional Mexican rancheras, corridos and ballads, shocked the skeptics by reaching the Top 50 on the pop album charts. Ronstadt is currently undertaking the most intricate and elaborate tour of her career in support of the smash LP. – *(Asylum)*

MADONNA – *You Can Dance*, a "best of" collection of Madonna re-mixes, has just been certified platinum by the RIAA - making it the artist's fourth consecutive platinum release. In addition, the inimitable Ms. M is currently working on a couple of film projects due later this year. - *(Sire/WB)*

TINA TURNER – Tina Turner's *Break Every Rule* LP dominated the charts last year - enjoying tremendous success at both the radio and retail levels. Her contribution to last year's (A&M release) *Prince's Trust All Star Rock Concert* recently earned Tina a Grammy nomination in the "Best Rock Vocal Performance" category for her live reading of "Better Be Good To Me." – *(Capitol)*

PEPSI & SHIRLIE – Former Wham! co-horts hit big with their huge dance hit "Heartache" and have just released their first full-length LP, *All Right Now*. The first single, a cover of the 1970 Free classic "All Right Now," has just been serviced. – *(Polydor/PG)*

POINTER SISTERS – It has been a long couple of years since The Pointer Sisters' last album *Hot Together* - wait no more, the trio's newest album, *Serious Slammin'*, is set for release on March 1; the advance single, "He Turned Me Out" (from the film *Action Jackson*), is already established at B/C radio and should generate action at the pop level soon. – *(RCA)*

BANANARAMA – U.K. trio continued to garner more and more stateside fans with the release of their Stock-Aitken-Waterman produced *Wow!* LP late last year. PolyGram is gearing up to release "Love In The First Degree" as the album's next single – *(London/PG)*

CHER – "It's so bizarre. I couldn't become an actress for five years because I was a singer," Cher stated. "Now everyone is worried people aren't going to accept me as a singer because I'm an actress." The legendary performer needn't worry, though - the LP, *Cher*, and it's first single, "I Found Someone," are both rocketing up the pop charts and gaining mass acceptance everywhere. – *(Geffen)*

ANGELA WINBUSH – *Sharp*, entirely written, produced and arranged by the multi-talented Angela Winbush, introduced the solo talents of this versatile performer to a grateful public; "Run To Me," the latest single, is currently screaming up the B/C singles chart. – *(Mercury/PG)*

BELINDA CARLISLE – Belinda Carlisle's MCA debut release, *Heaven On Earth*, has just achieved platinum status (sales of over 1,000,000 units) in the US. The album's first single, "Heaven Is A Place On Earth," instantly soared to #1 on the pop charts; the follow-up, "I Get Weak," should easily achieve similar success. – *(MCA)*

DONNA SUMMER – Donna Summer's latest, *All Systems Go*, has all the makings of a classic pop album. The lead single, "Dinner With Gershwin," was written by veteran performer/songwriter Brenda Russell and achieved substantial radio attention. – *(Geffen)*

STACY LATTISAW – Stacy Lattisaw calls her newest LP *Personal Attention* "...probably the best album I've ever done. I haven't been this excited about a project in a long time." The album's first single, "Every Drop Of Your Love," is currently riding high on the B/C singles chart and should cross pop soon. – *(Motown)*

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CASH BOX SALUTES WOMEN IN MUSIC 1988

LISA HARTMAN – Singer/actress Lisa Hartman is creating quite a stir with her new Atlantic LP *'Til My Heart Stops*. The album's first single, "Tempt Me (If You Want To)," is currently exposing the vocalist's genuine talents to the pop market. – *(Atlantic)*

MELI'SA MORGAN – *Good Love*, Meli'sa Morgan's latest album, continued to establish the versatile singer with a large crossover audience. Her latest single, "If You Can Do It: I Can Too," has recently topped the *Cash Box* B/C singles chart. – *(Capitol)*

ANN & NANCY WILSON/HEART – Heart's newest single of the smash *Bad Animals* LP - "I Want You So Bad" - was serviced to radio just last week, and should continue in the band's never ending string of Top 40 hits. After over a decade, Ann and Nancy Wilson continue to record some of the most successful pop/rock released today. – *(Capitol)*

SIEDAH GARRETT – 25 year old Siedah Garrett grew to national prominence via her smash duet with Michael Jackson on the #1 hit "I Just Can't Stop Loving You." Currently, the artist is putting the final touches on her much anticipated debut LP - due anytime now. – *(Qwest/WB)*

VANESSE THOMAS – Vanesse Thomas' self-titled debut for Geffen instantly captured the hearts of both radio and the record-buying public. Her amazing ability as both singer and songwriter was showcased beautifully; such singles as "Let's Talk It Over" and "(I Wanna Get) Close To You" have dominated the B/C charts over the past few months. – *(Geffen)*

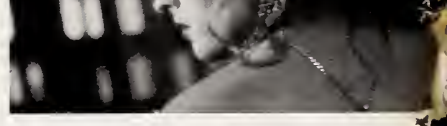
BIG TROUBLE – Bobbi Eakes, Rebecca Ryan, Julia Farey and Suzy Zarow comprise Big Trouble, a newly signed Epic act led by the musical genius of Giorgio Moroder. Their newest single, "When The Love Is Good," is just starting to make noise at Top 40. – *(Epic)*

DORO PESCH/WARLOCK – For three years, Warlock has been one of Germany's most visible heavy metal bands - and now, with the release of their latest LP *Triumph And Agony*, the band is gearing up for worldwide stardom. Warlock, fronted by the stunning Doro Pesch, should find instant acceptance on American shores. – *(Mercury/PG)*

STACEY Q. – Stacey Q.'s follow-up to her smash 1986 release *Better Than Heaven* has just been released. The title of the new LP is *Hard Machine* - it's first single, "Don't Make A Fool Of Yourself," should skyrocket up the pop charts. – *(Atlantic)*

LITA FORD – With the release of her brand new LP *Lita*, Ms. Ford is quickly establishing herself as the "high priestess of rock 'n' roll". Ford possess amazing ability, not only as a performer, but as a guitarist and songwriter as well. On the LP, Lita is joined by fellow rocker Ozzy Osbourne on the stirring "If I Close My Eyes Forever." – *(Dreamland/RCA)*

ELIZA GILKYSON – Eliza Gilkyson is one of those rare breed of performers; she's a singer, a songwriter - and you never doubt that it all comes from the heart. Her LP, *Pilgrims*, is undoubtedly only a hint of something big... Music that will move you. – *(Gold Castle/PG)*



TEENA MARIE – "Ooo La La La," the advance single from Teena Marie's long awaited upcoming LP, is making big waves at B/C radio and is destined to cross to Top 40. The album, *Naked To The World*, is due on March 3. – *(Epic)*

GWEN GUTHRIE – Multi-talented singer, songwriter, producer and arranger Gwen Guthrie is gearing up for the release of her debut Warner Bros. album, *Lifeline*. Guthrie achieved prominent attention in 1986, when her single "Ain't Nothing Goin' On But The Rent" topped the B/C and Dance charts. – *(Warner Bros.)*

"Ooo La La La"!

Teena Marie is back and "Naked To The World"!

It's here—the long-anticipated new release from superstar, singer/songwriter/producer, Teena Marie!

"Ooo La La La" is the hot first single release, a taste from her forthcoming new album, "Naked To The World"—written, produced and arranged by Teena Marie!

Already it's one of the most-added Black music singles in *Radio & Records*, with a record 41 stations on it out-of-the-box! Including WJLB Detroit, WGCI and WBMX Chicago, KJLH and KACE Los Angeles, KMJQ Houston, WYLD New Orleans, WVEE Atlanta, K104 Dallas, WZAK Cleveland, WAMO Pittsburgh, WHUR and WDJY Washington, KISS New York, WDIA Memphis, WTLC Indianapolis, WEDR Miami, KSOL San Francisco and more.

"Naked To The World." A return to her roots and a solid return to form, including two smoking duets with Rick James*!

There's only one Teena—Teena Marie!
Her new single is "Ooo La La La." From her
soon-to-be-released album, "Naked To The World."
On Epic Records, Cassettes and Compact Discs.

34-07708

*Appears courtesy of Warner Bros. Records Inc.
Written, Arranged & Produced by Teena Marie for Lady Tee Productions.
Co-produced & Arranged by Allen McGrier.
Executive Producer: Richard Rudolph.

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CASH BOX SALUTES WOMEN IN MUSIC 1988

MARTHA DAVIS – *Policy* marked the stunning solo debut of singer/songwriter Martha Davis. Davis, who recorded five albums as lead singer of the Motels, gained instant public notoriety via her first single "Don't Tell Me The Time." – *(Capitol)*

REBBIE JACKSON – With the release of *R U Tuff Enuff*, Rebbie Jackson has firmly established herself as a strong force in today's contemporary music scene; Jackson's current single, "Plaything," is garnering tremendous response at Black Contemporary radio outlets nationwide - an is already bulleted high in the Top 40. – *(Columbia)*

PIA ZADORA – The controversial actress/singer surprised many over the last couple of years with her two collections of pop standards. Along with the two albums, Zadora enjoyed almost unanimous acclaim via her live performances of the timeless material. Currently, Zadora is in the studio recording her new LP - which holds a projected summertime release. – *(CBS Associated)*

LAURA BRANIGAN – *Touch* is the title of Laura Branigan's fifth and latest LP for Atlantic, which continues in the vocalist's winning string of quality pop albums. "Power Of Love," the most recent single released off the album instantly gained attention at both Adult Contemporary and Top 40 radio and rapidly climbed the pop charts. – *(Atlantic)*

BRENDA K. STARR – Just 20 years old, Brenda K. Starr has already racked up an impressive list of hit singles behind her. Her most recent single, "Breakfast In Bed," was recorded in both English and Spanish; her upcoming single, "I Still Believe," will ship on February 29. – *(MCA)*

BANGLES – The Bangles' contribution to the *Less Than Zero* soundtrack LP, a cover of the Simon & Garfunkel classic "Hazy Shade Of Winter," made an incredible impact at pop radio and reached the Top 5 on the *Cash Box* singles chart. – *(Columbia)*

PEBBLES – "I have definite ideas on how I want to come across," Pebbles stated. "I want people to see how I really am without gimmicks." No argument there - her debut LP, *Pebbles*, certainly showcased the singers natural talents beautifully; MCA will service Pebbles new single, "Mercedes Boy," on February 29. – *(MCA)*

VICTORIA WILLIAMS – L.A. singer/songstress Victoria Williams' *Happy Come Home* is easily one of the most charming and touching projects to be released in recent memory. The LP is full of Williams' stories set to a musical backdrop - simple and wonderful. Give it a listen... – *(Geffen)*

WENDY & LISA – Wendy & Lisa, former members of Prince's Revolution, caught the attention of many with their auspicious self-titled debut LP. The duo have just released "Honeymoon Express," as the latest single from the LP - watch for heavy radio attention. – *(Columbia)*

CYNDI LAUPER – The one of a king Ms. Lauper is currently in the studio recording her follow-up to the hugely successful *True Colors* LP. The upcoming, as yet untitled LP, is predicted for release sometime this summer. Lauper most recently hit big with *Cyndi Lauper In Paris*, an HBO special and home video release. – *(Epic)*

LACE – Talented trio obtained a Top 10 B/C hit with "My Love Is Deep" off their debut LP *Shades Of Lace*. Their latest release, "Since You Came Over Me," shows all the signs of becoming a huge crossover hit. Keep an open ear... – *(Wing/PG)*

VIRGINIA ASTLEY – London chanteuse/poet Virginia Astley's new LP, *Hope In A Darkened Heart*, has just been released by Geffen. The songstresses unusual, yet hypnotic vocal style should catch on in America - garnering the artist more than just cult status. – *(Geffen)*

Heartbreakers.
CHARTBREAKERS!

No matter what your taste in music
PolyGram has something for everyone.

ANGELA WINBUSH—*In a word, stunning. "Sharp", her top 10 R&B album has yielded the #1 R&B single, "Angel". "Run To Me", her latest single, is currently climbing to a top 10 position.* 832 733-1

PEPSI & SHIRLIE—*Last year "Heartache" was a top 2 dance smash, making a name for this U.K. duo. Their album featuring the title song, "All Right Now", is just out and it has clout, a smashing remake of the classic Free hit. Pepsi & Shirlie's own keen musical style and fashion flair set them apart.* 828 061-1

WARLOCK'S DORO PESCH—*Doro Pesch is the sorceress leading Warlock. She casts her spell on the album "Triumph and Agony"—a wicked brew of metal magic. Featuring, "All We Are", the album is soaring up the charts and the band is on tour now.* 832 804-1

BANANARAMA—*Their latest album is aptly titled, "Wow!". "I Heard A Rumour" was a top 5 pop and top 10 dance sensation. "I Can't Help It" went top 10 dance. Their next single, "Love In The First Degree" is destined to burn up charts too.* 833 724-1

SHADES OF LACE—*This talented trio's debut album "Shades of Lace" has garnered a top 10 R&B hit with "My Love Is Deep". Their latest entry, "Since You Came Over Me" is barrelling up the charts with bullets.* 833 451-1

SINGLE RELEASES

OUT OF THE BOX

HEART
I Want You So Bad (4:15) – Capitol (P-B-44116) – Billy Steinberg Music-Denise Barry Music/ASCAP – B. Steinberg-T. Kelly – Producer: R. Nevison

Another offering from the hugely successful LP *Bad Animals*. Ann Wilson here plays her voice like Eric Clapton plays the guitar, soulful - soaring at times to emotional and technical highs. Producer Ron Nevison creates huge, majestic backing for Wilson's vocal pyrotechnics.

OUT OF THE BOX

LEVERT
Sweet Sensation (3:50) – Atlantic (7-89124) – Trycep Music Pub. Co.-Ferncliff Music/BMI – G. Levert-M. Gordon – Producers: G. Levert-M. Gordon-C. Cooper

Levert crafts an excellent tune that progresses smartly to a really hooky chorus. They're soulful singers, who understand the law of understatement. Production-wise, the record uses some high bells and and pulsating base under the chorus to create a sonic contrast, another auditory hook. Sounds like a hit on Black Contemporary and CHR radio.

OUT OF THE BOX

STEVE WINWOOD
Talking Back To The Night (4:10) – Island (7-28122-A) – F.S. Music Ltd. adm by Warner-Tamerlane Pub. Corp.-Blue Sky Rider Songs-Willin David Music/BMI – S. Winwood-W. Jennings – Producers: S. Winwood-T.L. Alge

This is a cool, moving groove for Winwood to articulate Will Jennings' story of a lonely visionary coping with life in the big city. Steve Winwood creates truth in the smallest touches - breaking the stride right before the chorus he breaks into it with only the slightest deflation of spirit, perfectly mirroring the point of the song.

OUT OF THE BOX

BOBBY WOMACK
Outside Myself (4:19) – MCA (MCA-53263) – Prize Creation-Tenacious Tunes-Jonathan Apple Song-Evan Ash Music/BMI – G. M. Elian-R. Ash-B. Rothstein – Producers: B. Womack-F. Hamilton.

There is no one who can out-gravel Womack, except maybe Satchmo or Tom Waits, but Bobby's brand of rough crooning is at the same time smooth as taffy. He can go up to a falsetto in the same breath and leave *us* breathless. Already a legend, this song only confirms that Womack's fame is much *less* than he deserves.

FEATURE PICKS

MELI'SA MORGAN Here Comes The Night (3:59) – Capitol (B-44022) – Music Corp. of America Inc.-Bayjun Beat Music/BMI – C. Sturken-E. Rogers – Producers: Kashif-C. Sturken-E. Rogers

A sensuously produced medium-slow track, that brims with deft sonic brushstrokes of percussion and keys. Meli'sa is under control as she slips her way into your ears with her soothing soul. An alluring track demanding airplay.

BILLY OCEAN – Get Outta My Dreams, Get Into My Car (4:43) – Jive (JS1-9678) – Zomba Enterprise Inc./ASCAP – B. Ocean-R. Lange – Producers: R. Lange

"Mutt" Lange is a brilliant producer, pulling all kinds of sounds of his hat and creating a feast for the ears. Ocean's at his best with this slightly dangerous song. He really digs in and delivers.

GREENWAY – In The Danger Zone (4:08) – Atlantic (7-89118) – Windfall Music-Roxamillion Music-Irrational Music-Sack Cymbal Music/BMI – B. Greenway-T. Howe – Producers: M. Simon-P. Northfield

Former April Wine member Brian Greenway delivers a well designed and powerful cut from his Atlantic album *Serious Business*. Should do extremely well on AOR radio.

THE CURE – Hot Hot Hot!!! (3:33) – Elecktra (7-69424) – Bleu Disque Music Co./ASCAP – Smith-Gallup-Thompson-Williams-Tolhurst – Producers: D. Allen-R. Smith

The Cure go funky, funky, funky with a shakin' track that sizzles with energy. Tribal chant vocal keeps the whole thing appropriately left of center, to the relief of their fans. Strange, but really fun. Should excel on dance radio.

CHARLIE SINGLETON & MODERN MAN – Thank You (falettinmebemicelfagain) (3:52) – Epic (34-07719) – Mijac Music adm.Warner-Tamerlane/BMI – S. Stone – Producers: C. Singleton-MM

An energetic and fresh remake of Sly Stone's classic number. These guys are popping like corn in hot oil, keeping everything dry and choppy. This version should keep entire nations dancing well into the morning. Great.

ROBERT PLANT – Heaven Knows (4:40) – Atlantic (7-99373) – Virgin Music Pub. – D. Barrett-P. Johnstone – Producers: T. Palmer-R. Plant

From the Es Paranza Album *Now and Zen*, this is a fascinating song for Plant to sing, with a powerful, broken drum feel and big backgrounds. Should do extremely well on AOR.

DAVE WAKELING – She's Having A Baby (3:45) IRS (IRS-53238) – Famous Music Corp.-Nancy Hughes Songs-IRS Songs, Inc.-MCA Music Pub./ASCAP – D. Wakeling-I. Ritchie – Producer: S. Levine

From the John Hughes film of the same name, Wakeling applies his unique rock-pop synthesis with an almost sixty-ish feel. Reminiscent of some of Paul Simons earlier work.

CLANNAD – Something To Believe In (3:59) – RCA (6868-7-RAA) – Clannad Music/ BMG Music Ltd. PRS – C. Brennan – Producers: R. Kunkel-G. Ladanyi

A lovely song and arrangement, with Bruce Hornsby lending a hand on harmony voice and piano. Maire Brennan and family know how to make emotion on a record. From the album Sirius.

RECORDS TO WATCH

McCAULEY SCHENKER GROUP – Love Is Not A Game (3:25) – Capitol (P-B-44113) – Electrola GmbH – R. Newton-R. McAuley-A. Nelson – Producer: A. Johns

10,000 MANIACS – Like The Weather (3:57) – Elektra (7-69418) – Christian Burial Music/ASCAP – N. Merchant – Producer: P. Asher

HEAVY D. AND THE BOYZ – Moneyearnin' Mount Vernon (4:02) – MCA (MCA-53255) – Way To Go Pub.-E.F. Cuttin Pub.-Donril Pub-Across 110th Street/ASCAP – Heavy D. – Producers: D.J. Eddie F.- T. Riley

HENRY LEE SUMMER – I Wish I Had A Girl (7" edit) (3:55) – CBS (ZS4 07720) – Leesum Music Inc./BMI – H.L. Summer – Producer: M. Frandelli

LOTTI DOTTI – I Know You Are/Penitentiary III (3:55) – RCA (5321-7-RAA) – Raw Doggies Pub./BMI – I. Gamboa-H. Rice-A. Rich – Producer: H. Rice

THE CONTROLLERS – Play Time (4:19) – MCA (MCA-53214) – Irving Music Inc.-Lijesrika Music-Jonell Pub./BMI – S. Dees-J. DuBois – Producers: R. Benatar-Galen L.

ALBUM RELEASES

OUT OF THE BOX

BRENDA RUSSELL
Get Here – A&M (SP 5178) – **Producers: Various – Bar Coded**

Singer/songwriter Russell makes a triumphant return to the recording scene with this slick album. *Get Here* features eight new Russell originals, each showcasing top-notch vocal performances by the performer. Listen for "Gravity," "This Time I Need You" and "Le Restaurant" (the later featuring the talents of David Sanborn).

OUT OF THE BOX

AC/DC
Blow Up Your Video – **Atlantic (81828-1) – Producers: H. Vanda-G. Young – Bar Coded**

Established metal outfit returns in full force with *Blow Up Your Video*. AOR and metal-oriented radio should have a field day with this album -especially with "Heatseeker," "That's The Way I Wanna Rock N Roll," "Kissin' Dynamite" and "Nick Of Time."

OUT OF THE BOX

PEPSI & SHIRLIE
All Right Now – **Polydor/PG (833 724-1) – Producer: G. Langham – Bar Coded**

Former Wham!-ettes first full length solo album features their huge dance hit of late last year, "Heartache." LP is ideal for Top 40 and dance/power-formatted radio outlets. The most notable track on the LP is easily the current single - a cover of the Free classic "All Right Now."

OUT OF THE BOX

STACEY Q.
Hard Machine – **Atlantic (81802-1) – Producer: J. St. James – Bar Coded**

Dance diva follows her 1986 debut breakthrough LP *Better Than Heaven* with this similar styled collection of quality pop gems. Ms. Q's playful yet convincing vocals should prove a strong contender at Top 40 radio once again; watch for the first single, "Don't Make A Fool Of Yourself," to skyrocket...

FEATURE PICKS

JOHN BRANNEN – *Mystery Street* – Apache (71650) – Producer: D. Malloy – Bar Coded

Impressive debut album from outstanding vocalist Brannen should instantly capture the attention of AOR outlets nationwide with probable Top 40 follow-up; an advance single, "Desolation Angel," is already achieving substantial AOR action.

RYUICHI SAKAMOTO – *Neo Geo* – Epic (BFE 40994) – Producers: B. Laswell-R. Sakamoto – Bar Coded

Sakamoto, a former key proponent of Yellow Magic Orchestra (YMO), offers a quality slice of haunting and unusual dance/pop. Intricate and offbeat, but always intriguing.

X CHECKER – *Jaguar Love* – Progrezzive (EB 7002-1) – Producers: M. Dosco-P. Cacayorin-K. Reach-C. Brad-C. Silk – Bar Coded

Provocative dance pop from L.A. outfit should generate some attention at the dance club level - which in turn could easily inspire radio airplay, especially at dance/power level.

***PLANES, TRAINS AND AUTOMOBILES* – Original Motion Picture Soundtrack – MCA (MCA 6223) – Producers: Various – Bar Coded**

The soundtrack from the John Hughes smash of last season has finally seen the light of day... it's star-studded, and it's good. Best tracks include Steve Earle's "Six Days On The Road," Emmylou Harris' "Back In Baby's Arms" and Dave Edmunds' "Gonna Move."

TED NUGENT – *If You Can't Lick 'Em... Lick 'Em* – Atlantic (81812-1) – Producers: Various – Bar Coded

The king of party rock returns with an album designed for complete AOR radio saturation. Best cuts include "She Drives Me Carzy," "That's The Story Of Love" and "Bite The Hand."

SLAMMIN' WATUSIS – *Slammin' Watusis* – Epic (BFE 44044) – Producer: J. O'Rourke – Bar Coded

Collection of power pop tunes should generate attention at the Alternative/College level almost immediately. Listen for "Skt, Skt, Skt," "Bitter Pill" and "King Of Cha-Cha."

CLANNAD – *Sirius* – RCA (6846-1-R) – Producers: G. Landanyi-R. Kunkel – Bar Coded

Ireland's Clannad join forces with a bevy of West Coast musicians on their latest U.S. release, *Sirius*. J.D. Souther, Bruce Hornsby and Steve Perry are among those lending a hand. First single, "Something To Believe In," should obtain good response at both A/C and Top 40 radio.

RECORDS TO WATCH

BARDEAUX – *Bold As Love* – Synthicide/Enigma (D1-73312) – Producers: . St. James-K. Moet – Bar Coded
***PROMISED LAND* – Original Motion Picture Soundtrack - Music Composed By James Newton Howard – Private Music (2035-1-P) – Producer: J.N. Howard – Bar Coded**
FREHLEY'S COMET – *Live + 1* – Megaforce/Atlantic (81826-1) – Producers: A. Frehley-J. Regan-T. Howarth-S. Mabuchi – Bar Coded
KEITH PATRICK – *Keith Patrick* – Omni/Atlantic (81815-1) – Producers: Various – Bar Coded
BALAAM & THE ANGEL – *Live Free Or Die* – Virgin (90869-1) – Producer: S. Brown – Bar Coded
CLOSE LOBSTERS – *Foxheads Stalk This Land* – Enigma (D1-73333) – Producer: J.A. Rivers – Bar Coded
GREENWAY – *Serious Business* – Atlantic (81827-1) – Producers: M. Simon-P. Northfield – Bar Coded
GARY WINDO – *Deep Water* – Island (90687-1) – Producers: G. Windo-K. Chandler – Bar Coded

ROSIE FLORES

ROSIE FLORES – In keeping with this issue's "sweetheart" theme, *Points West* decided to contact one of Los Angeles most prized possessions, Reprise recording artist **Rosie Flores**. Flores first gained West Coast notoriety as the focal point of the **The Screamin' Sirens**, an all-girl rock/country/thrash band who made quite an impact on the local club scene (and released a critically acclaimed LP, *Fiesta*, on the Enigma label). Not long ago, Flores amicably departed the ranks of the Sirens to pursue her own career. She signed a solo deal with the rejuvenated Warner/Reprise label and, together with producer **Pete Anderson** (Dwight Yoakam, George Highfill, etc.), released one of the most startling debut LPs in recent memory. Since the release of *Rosie Flores*, L.A.'s best-kept secret is no longer... besides gaining recognition at the hard-to-crack country level, Flores has retained her loyal L.A. following - as is continually introducing hoards of new fans to the joys of her special brand of traditional country music.

Flores, who began her career performing country, explained her decision to leave the Screamin' Sirens to go solo: "I felt it was the right time to leave the Sirens, I had been with them for four years and I was really itching to go back to singing country music." She submitted a demo tape to Warner Bros. records, who instantly realized the artist's potential: "I had some real positive response from Warners on the demo I sent in... After they signed me to the demo deal, they decided to sign me as a singles artist." It was after seeing Flores perform live that the label realized what they had and immediately signed her to an album contract. The result was her auspicious debut, *Rosie Flores*.

Flores is currently gearing up to head into the studio to record her second LP with veteran producer Ray Baker (Merle Haggard, Charley Pride, George Strait). "I really like the sound he got," Flores explained. "His music sounds very country and he doesn't really come from a pop [background].

"I stopped listening to country radio because it was getting so 'pop'. The only reason I started listening to it again was because there are people like Randy Travis out there who are producing some real good music and real good songs with that 'rootsy' sound that made me fall in love with country to begin with. I think one of the last great country artists was Gary Stewart, and when they stopped playing him is when I stopped listening to country radio."

Flores resists the idea of altering her sound to make it more acceptable to a pop-oriented audience, she would rather record the way she enjoys most and hope people will lend an ear and like what they hear. Take for example such artists as Randy Travis, Dwight Yoakam, and the trio of Linda Ronstadt, Dolly Parton and Emmylou Harris, who have all enjoyed success with large audiences while retaining their traditional sound. "To keep me happy and also to keep the people at Warner Brothers happy, I would be best sticking to my guns and doing country the way I've been doing it and the way that I was doing it when I got signed," Flores stated. "It is a man's world out there, and I think it is a little harder for a woman to be taken seriously - I think it might take a little longer for me to be taken seriously for what I'm doing. If people see me sticking to it with my heart, they'll realize that I'm not just trying to ride a trend."

No one who has heard Rosie Flores could possibly accuse her of trying to 'ride a trend' - if anything, what this talented woman is doing is *creating* a trend. After all, Patsy Cline started out somewhere, didn't she?... Some may find that an extreme comparison - but before you doubt, listen... you'll be impressed.

HAPPY VALENTINE'S DAY!

CHIVALRY AIN'T DEAD, DEPT. – This being the "sweetheart" issue and all, I would like to salute a few of the label sweethearts who make my life much easier with all their cooperation and help: **Meryl Zukowsky** from Warner Bros.; **Lisa Millman** over at Elektra; A&M's **Laura Swanson**; **Hanna Bolte** at MCA; **Joy Broome** at Capitol; EMI's **Angee Jenkins**; **Milhan Gorkey** at Chrysalis (New York); **Grace Ensenat** at Slash; Island's **Loni Emmert** and **Rachael Donavan**; and, *especially*, **Kathy Acquaviva** and **Shelly Andranigian** over at Atlantic. ...I want to marry all of you...

OVIS – Thursday, February 11 - Madame Wong's West - Be there! "...an A&R dream come true - *1999* meets *My Aim Is True*."

Until next week...

Tom De Savia

COVER STORY

Ray Price

by Joe Henderson

Once you have heard him sing, you won't forget him or his voice! He may perform in a tuxedo, but Ray Price always has his boots on. Those are country roots boots...Texas type. Yes, Ray Price has brought sophistication to country music, has been an innovator, and has developed a dignity and finesse in representing his beloved country music. Ray has never accepted the thesis that country music is restricted or secondary to any art form. He has given country music a new depth and perception through his career. If any man has expanded his own art form, it has surely been Ray Price.

The native Texan became a member of the Grand Ole Opry twenty five years ago, and his popularity with country music fans has spanned the quarter century and never waned. In fact, his album sales, today, are simply *astounding* in number. Step One Records is proud of the success and excitement Ray Price has created for their label.

Ray has a new single, "Big Old Teardrops," which has just been released. After hearing a sneak preview in Ray Pennington's office, I must say that Ray Price has another in a long line of super hits coming your way. Ray Pennington is vice president of Step One Records, and he smiles when he speaks of Ray Price (as well he should). "His new album is the best since the 'For The Good Times' album! It's titled 'Just Enough Love', and the title cut on the album was Ray's latest chart climbing single. But, his new single will also put Ray back on top of the charts."

Ray Price packs the house whenever he makes a personal appearance. The fans don't forget the country classics which have come from the heart and lips of Ray Price. Songs like "Release Me," "Crazy Arms," "City Lights," "Heartaches By The Number," "Burning Memories," and "For The Good Times," just to mention a *few*, are requested by his fans at each and every performance. They remember those songs and rejoice at Ray's new releases.

Ray Price's career has spanned three decades, and the devotion of his fans keeps getting stronger. Pennington said, "We plan on making the biggest push on Ray that we have done to date. We have put Ray's albums on national TV for the past 18 months, and the sales have been fantastic! That goes to show you just how popular the man is with the country fans out there in the world."

Ray Price once said, "I never felt I had to come in the back door." And, he never has! Ray has found new doors to open, and he has opened them, not only for himself, but for others who have followed him. Certain to be a member of the Country Music Hall of Fame, Ray Price has earned the titles of "master" and "legend" through the lights of his talent and efforts.

His outstanding albums are available through Step One Records in Nashville. Currently, Step One has no less than eight of his albums in production, including the brand new "Just Enough Love."

Personally, I have been a staunch Ray Price fan since my teens. There is something unforgettable about his voice and style. The man, the master, and the legend simply keep on happening. So, to Ray Price, I would say..."When it comes to country music, *Our* Shoes Keep Walkin' Back To You!".

TALENT ON STAGE

Tina Turner

MARACANA STADIUM, RIO DE JANEIRO – The summer of '88 – because it is summer already here in Brazil – will go down as the time when Brazil firmly and finally established itself as an important stop on the international rock circuit.

Sting visited Brazil in November for a lengthy tour, which culminated in a show for 120,000 at Maracana, the world's largest soccer stadium. Tina Turner followed with a short tour, culminating at Maracana, in January.

Tina Turner's Rio concert was a memorable event. Not only did it attract the largest audience of her career – estimates vary between 110,000 and 180,000 specatators – but it also closed out the *Break Every Rule* Tour, which has been criss-crossing the world since early 1987.

According to Tina, and her manager Roger Davies, it will have been her last major outdoor stadium concert for some considerable time, as she now intends to concentrate on recordings and films. As the concert was her last, and biggest, show, it was captured by Brazil's TV Globo as a TV special, and transmitted live for the US for HBO.

As a live transmission, it counted on a few added surprises, the first of which was Turner's choice of the Beija-Flor samba school to fill the role of support act to warm up the

NEW FACES TO WATCH

The Reivers

by Julius Robinson

LOS ANGELES – From deep in the heart of Austin Texas, home of one of the liveliest roots-rock scenes in the nation, there springs the Reivers. They are one of the best out of that fertile region. Founder-writer-singer-guitarist John Crosline started the band in 1984 along with another University of Texas student, singer-guitarist Kim Longacre. Along with bassist Cindy Toth and drummer Garrett Williams they formed a band under their old name Zeitgeist. The band put together a 3 song EP on their own label, Kickwood Records, distributing it themselves at their gigs and to record stores. The EP caught the attention of the fans and critics (especially the acclaimed tune "Freight Train Rain") and the band was on it's way. In '85 the Atlanta based DB Records signed them and they produced *Translate Slowly* which included parts recorded by Croslin in an underground parking garage. The album went on to be a hot-selling indie. Changing their name to the Reivers (from the William Faulkner novel), they were soon signed to a major deal with Capitol.

Saturday is the Reivers' new album, on which John Croslin wrote all the songs except for "In Your Eyes" (the single) and "Wait for Time which were written with Kim Longacre. It is an album of lyrical depth, with a definite southern rock flair. The album was produced by Don Dixon, whose credits include REM, Marshall Crenshaw, Smithereens and Fetchin Bones.

"(Dixon) pulled the album together, and made it cohesive," says Croslin. "He helped us learn how to sing most effectively in the studio. He helped us pull together the loose ends. We wanted to work with him for a long time. He's so busy, it's lucky we got together."

As the main songwriter, Croslin talked about what he wants a song to accomplish. "I hope that a song makes me feel better, and consequently the listener too. Now, the song on the album 'A Test' that's the most angry song. It's about looking at the future and not seeing a lot of hope there. It's a song about being mad that things are not working out. Now things are working out real well...that song was written at a different time in my life."

Real well indeed. The Reivers Capitol deal and the LA scene are new experiences for the laid back Croslin. "The LA audiences, compared to the Austin crowds, are a little more critical. You're playing for people that are listening, so it's cool in that way. As far as the major record deal, well it's more money than an indie deal. We're still not making enough to keep our kids in diapers, through. The only negative thing is some of our fans expect us too sell out and put out a piece of crap. The people at Capitol have been real liberal about us being the deciders of our own fate."

The selection of the single, however, was left up to the label. "We deferred to the experience of the record company. I'm not sure if there was really one clear radio single on the album. But I think that's good, just about every song is a good song, and that's what's important to me. If one works out as a radio single, that's great."

Croslin believes in pre-planning before going into the studio. "Up to this point we've been arranging our songs in practice. That might change when we start making records quicker. We had two and a half years for this one." The album has a rough edge to it, with very few keyboards

(Continued on page 18)

audience.

Turner joined the samba school, who were placed to one side of the stage, and actually took to the stage via one of Beija-Flor's magnificent Carnival floats, blasting straight into Robert Palmer's "Addicted to Love."

For the Rio concert, Turner had to split her show into two separate segments, the first being a whirlwind one-hour to fit the HBO schedule. In that hour, Turner rang through many of the biggest hits from her most recent albums, including memorable readings of "Private Dancer," "We Don't Need Another Hero," and "Help," changing clothes four times in the process.

Despiter her magnificent performance, she was nearly upstaged by the audience, who, to express their delight, decided to throw the fans they had been given into the night skies. The sight of 100,000 fans bobbing and weaving through the night made for an extraordinary spectacle.

Turner closed her one-hour HBO set with "Nutbush City Limits," but immediately returned after another costume change for a final highly-charged half-hour, closing the tour out with "Paradise is Here," a particularly strong hit for her in Brazil.

Strangely, Tina Turner had picked up only limited airplay prior to the concert, but exploded after the show with most of the main FM stations giving heavy airplay to the new "Tina Live" album, which had been rush-released in Brazil in time for the Christmas market.

Christopher Pickard

EAST COASTINGS

DEBBIE GIBSON – She's part of the only truly exciting thing in pop music today. And I'd like her to be my Valentine.

LOVER'S ROCK – Let's not get into it, but I hate **Valentine's Day**. A holiday is a hateful thing when the celebration only rubs your nose in your own misery, and lately everything from department store windows to a **Charlie Brown** TV special has been reminding me that an empty heart is an empty life.

They say that where life fails us, popular culture fills in the gaps. So this Valentine's Day I think I'll do what I did last Valentine's Day day, and the year before that, and the year before that. I think I'll stay home and listen to records.

Nothing special in that, I do it most days. But this year I think I'll break a personal V-Day tradition and leave the **Irma Thomas** records on the shelf. Thomas's "It's Raining" has helped me through more than one or two of rough spots. Irma Thomas, the Queen of New Orleans Soul, recorded this **Allen Toussaint** penned and produced soul ballad in 1963. A chorus of female voices – "drip, drop, drip, drop" – set up the inescapable rhythm of rain on the window, and, Christ, you know that the last thing you need – and the first thing you get – when you've got the blues is bad weather. Though her career saw its fair share of testifying (enough to win the admiration of **Mick Jagger** and **Otis Redding**, who covered her recordings of "Time Is On My Side" and "Ruler Of My Heart" – as "Pain In My Heart" – respectively), on "It's Raining" Thomas's vocal has a controlled, quiet fortitude. Not resignation, not struggle: just another night when her man is gone and the rain makes her think of times when he was there and how this would be the right time for holding him tight. "I guess I'll just go crazy tonight," Thomas sings simply. Sometimes life is like that.

Irma Thomas is still the Queen, and I'll be there both nights when she plays the Lone Star Cafe on Febuary 18 and 19. But this year calls for something more than the world-weary acknowledgement of soul-lonliness as the condition of everyday (and everynight) existence. I've got daily headlines for that. This year calls for something more insouciant. This year I want to dance my way out of my restrictions. This year calls for **Debbie Gibson**.

A lot of people laugh when I tell them I love Debbie Gibson. A lot of people think it's a camp affection for the mechanically reproduced refuse of the junk culture. A lot of people just don't get it.

Sixteen years old when she entered our lives, now seventeen, she presently languishes in some high school somewhere on Long Island. She'd like to go on tour, but she's waiting to graduate. She writes all her songs, plays on the record, co-produces some tracks, and has **Billy Joel** ranked three steps below **God** on her Thanks list. Every single song on her debut, *Out Of The Blue* (Atlantic), is a love song. It's either a song about being together, being apart, or realizing how much it hurts to be apart or together. "I was half now I'm whole...wake up to love...I just can't shake your love...As real as it might seem it was only in my dreams." *Every single song on the record*. This is the *Lover's Discourse* of popular music: a meta-pop where all lyrics are based on other lyrics, predicated on every notion of romance that can be received and retransmitted. It also, for the most part, kicks like the soundtrack to the *James Brown 30 Minute Aerobic Workout for Young Boys And Girls*.

Debbie Gibson is the best part of the only truly exciting thing happening in popular music today: hot-Latin-teen-Miami-Sound-disco. Not good, but exciting. In a medium which gets its life-changing force from the seconds of pleasure which make up the pop moment, exciting means good, but there's just no explaining that to some people.

Company B, Cover Girls, Brenda K. Starr, Expose, just about all of the recent Sleeping Bag greatest hits package and Profile's house sampler, and of course, **Pepsi and Shirlie**, *especially* Pepsi and Shirlie this week. Together they form an aesthetic collective centered in the clubs and on the radio. Together they are **The Voice of Disembodied Desire**. This is music stripped of the specificity of personality and experience – it's often nothing more than techno blip vocals over an overactive beat – but that DESIRE is very, very real. I know you've heard this explanation before, and I know it's lame, but it's also unavoidable: at a time when the miracle of physical love could get you killed, the Voice of Disembodied Desire will have to do.

Does all this add up to the rebirth of Eisenhower-era teen idols? Emotionally hollow formulaic music with a glamourous facade...I dunno, but I figure this stuff is even more vacuous than all that, and far more funky. It's harmless. It's fun. Who cares? Live, dance, and find love this Valentine's Day. Only in your dreams.

Joe Levy

Reivers (Continued from page 17)

except some piano on "Saturday" and organ here and there. "Guitars sound so good...we don't have a synthesizer, so we don't use one. I'm still just trying to master the guitar!"

As far as musical influences, Croslin's are wide...from the Beatles to Elvis Costello to ZZ Top. "We've had people say we sound like X, like the Mama's and the Papa's, the Jefferson Airplane, REM, Velvet Underground...that to me means we don't sound like *anybody*."

The Reivers are beginning work on their next album. Croslin comments on writing a collection of songs in 3 months as opposed to 3 years. "I actually liked it. Our first albums were chronicles of years of our lives. The next album will be a reflection of a very particular slice of time. That period of life will be more thoroughly covered and looked at."

Saturday is a thoughtful and exciting work by a great young band. If the Reivers continue along the path they've blazed, a long and successful career will follow. They deserve it.

Knight (Continued from page 7)

presence, a dependable sea of musical sanity in a world of entertainment upheavals. There have been moments when they've been hot and moments when they've been cool, but Gladys Knight and the Pips have always been around. Right now, with "Love Overboard" – their first single from "All Our Love" (their first MCA album) – having reached the top of the Black Contemporary chart, Gladys Knight and the Pips are very, very hot.

"I'm just trying to hang in there," says Gladys Knight, "and I'm just trying to apply basic philosophies of life to whatever I do, and maybe it helps me. I really don't know what the key is. I've basically had control over the things I do and I'm just trying to do the best I can. It's what I would tell my kids: Try to be the best at what you do. You've got to work hard, ain't no getting around it. Even in our business – and it happens to some people – overnight success can be harder than getting their slow. Because you've got to work triple hard to stay there. Like our choreographer, Pops, used to tell us all the time, he'd say: 'Once you get to the top, then people start looking for little things to tear you down.' You know? When you're on your way up, it's like, 'Yeah, they're alright.' But once you get there, it goes back the other way. So you've got to be very intentional about honing your craft, being able to compete. It's hard to stay up there. It's like life: you've got to work for what you get, don't think nobody's going to give you nothing. Even if you have talent, it's more than that."

The *curriculum vitae*: Gladys Knight begins singing at the age of four, wins *Ted Mack's Amateur Hour* at the age of seven, forms Pips at the age of eight. First top ten record, "Every Beat of My Heart," in 1961. Other hits include "I Heard It Through the Grapevine," "Friendship Train," "Midnight Train to Georgia," "Help Me Make It Through the Night," "Neither One of Us," "If I Were Your Woman," "Best Thing That Ever Happened to Me," "I've Got To Use My Imagination," and "Save the Overtime (For Me)." Previous record labels include Motown, Buddah and Columbia.

One thing that has kept Gladys Knight and the Pips timeless, perhaps, is their sound: a romantic, lightly-funky, snuggling-in-the-night sound that never really goes out of date.

"Well, you know, it all comes back to love," says Gladys Knight. "It's just like life – everything revolves back around to what love is all about. Maybe that's why I like a ballad like I do, because it never grows old. Ballads, the whole thing of what a ballad's all about – which is love – is just timeless."

Gladys Knight has been quietly branching out into other avenues of late – acting (she has a small role in an upcoming Eddie Murphy movie) and producing (she produced *Sisters in the Name of Love*, the HBO special starring herself, Patti LaBelle and Dionne Warwick).

"You have to be intentional when you try to be diversified," she says, "or when you try to be more than one thing – you have to be careful that you don't mess up everything. So right now, I'm concentrating on Gladys Knight and the Pips, but I'm also cultivating other areas. Like acting – I really want to be good at that. I don't want to move over there and say, 'Well, I'm Gladys Knight and I've got a following, so I should go into the movies.' I respect those people who do that all the time; they put a lot of their lives and time into what they do, just like I put a lot of my time and my life on this side, in what I do. So I must practice. If I respect them, I must hone this talent that I feel like I have. I want to get better, and someday I will do something noteworthy.

"And I'm working on another TV special, as a producer. With *Sisters*, I wanted to bring some quality entertaining, innovative variety back to television, to give people an option. I know there are experts in the business that, every day, are trying to do this. And I'm not claiming that I'm an expert, but I just know in my heart that I had something special to give. When it comes to music, I've had 40 years in it, so I felt like I could produce this and present it. When you see my name on a musical piece, I want you to be able to identify that, to know it's going to be a quality piece, to know it's going to be entertaining, and to know it's going to be something unexpected. That's what I'm trying to do as far as my musical

(Continued on page 35)

EXECUTIVES ON THE MOVE

Gilmour

Duval

Vaccarelli

Ortiz

Gilmour Promoted – Diane Gilmour has been promoted to the position of director of Media Relations for Atlantic Records, based at the company's New York headquarters. Gilmour will direct national press and media campaigns in support of Atlantic, Atco and Custom Labels artists.

Duval Appointed – Clark Duval has been appointed associated director, Product Marketing, West Coast, Columbia Records, as announced by Bob Willcox, vice president, Product Marketing, W.C., Columbia Records. Duval will be responsible for developing marketing strategies and coordinating all phases of product development for selected artists on Columbia's west coast roster.

Vaccarelli Named – Lou Vaccarelli has been appointed director, Production, RCA Records label, it was announced today by Michael Omanksy, vice president, Marketing Management, to whom he will report. Vaccarelli will be responsible for all aspects of production for the RCA and associated labels.

Ortiz Joins – Capitol Records announced the appointment of Kenny Ortiz as associate director of A&R, Black Music. He will report to Wayne Edwards, vice president A&R, Black Division. Ortiz will be based in New York.

Stricker Appointed – Ron Stricker has been appointed regional marketing coordinator for RCA Records, it was announced today by Daryl Booth, director of sales for the label, to whom he will report. Stricker will handle the coordination of regional and local advertising and sales tracking for the label, as well as set up product presentations, promotions and contests.

Hines Named – Jesus Garber, vice president of R&B Promotion, has announced the appointment of Ed Hines to the position of Mid-Atlantic regional R&B promotion manager.

Changes at CBS Records International – Gregory McBowman has been appointed vice president, Business Affairs, it was announced today by Thomas Tyrell, senior vice president, Administration, CBS Records International. Stuart Bondell has been appointed director of Business Affairs.

The Group Expands – In a move designed to provide a greater range of services to a variety of clients, Bob Gibson and Guy Thomas have merged their two firms under the banner of "The Group." Under the terms of the merger, Gibson and Thomas will be equal partners, with Thomas' Creative Services organization being absorbed by the Gibson firm.

Paoletti Promoted – Yvonne Paoletti has been promoted to national video sales manager, RCA/A&M/Arista Distribution, it was announced today by Allan Stein, vice president, RCA/A&M/Arista Distribution, to whom she will report.

Funky Sound Goes Nationwide – John Krondes is pleased to announce the national opening of Funky Sound of America, a diverse entertainment corporation including: full service audio/video production, record label, recording studios, artist promotion and a national network of franchised disc-jockey services.

Arista Appointments – Eliza Brownjohn, senior director, International Operations, has announced the appointment of Barry Meltzer to the position of International production manager. Michael Pollack, vice president, law general counsel & secretary, has announced the appointment of Jeff Levy to attorney.

Anderson Promoted – Bob Anderson has been promoted to New York Branch Manager for RCA/A&M/Arista Distribution, it was announced by Larry Palmacci, director of commercial sales, eastern region, to whom he will report.

Garcia Named – Emilio Garcia has been appointed as ASCAP membership manager, it was announced by Paul S. Adler, ASCAP director of membership. Garcia, who will report to Adler, will initially be responsible for further developing the Society's marketing and outreach program to the Latin music community in addition to general membership duties.

Love Upped – Joel Webber, vice president A&R and Artist Development, Island Records Inc., announced the promotion of Jonathon Love to national coordinator, A&R.

Stavisky Named – Karen Stavisky has been named project leader, MIS, PolyGram Records, it was announced today by Nick Johnson, director, systems & programming for the company.

CBS Records Appointments – Harold Fein, vice president, marketing, CBS Masterworks has announced three new appointments within the Marketing Department. Craig Bruhn has been appointed director, U.S. Marketing. Laurel Polson and Colin Willis have been named marketing managers.

CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

Title, Artist, Label, Number, Distributor
■ = Platinum (RIAA Certified)
□ = Gold (RIAA Certified)

		LW	WOC
1	***FAITH*** GEORGE MICHAEL (Columbia OC 40867)CBS	1	13
2	***DIRTY DANCING 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA	3	20
3	***KICK 9.98*** INXS (Atlantic 81796-1)WEA	4	14
4	***TIFFANY 8.98*** (MCA 5973)MCA	2	18
5	***BAD*** MICHAEL JACKSON (Epic OE 40600)CBS	6	21
6	***HYSTERIA 9.98*** DEF LEPPARD (Mercury 830 675-1)POL	7	26
7	***CLOUD NINE 8.98*** GEORGE HARRISON (Dark Horse/Warner Bros. 25643)WEA	5	13
8	***THE LONESOME JUBILEE 8.98*** JOHN COUGAR MELLENCAMP (Mercury 832 465-1)POL	8	23
9	***WHITESNAKE 9.98*** (Geffen 24099)WEA	9	44
10	***...NOTHING LIKE THE SUN 10.98*** STING (A&M SP 6402)RCA	10	16
11	***A MOMENTARY LAPSE OF REASON*** PINK FLOYD (Columbia OC 40599)CBS	11	21
12	***THE JOSHUA TREE 9.98*** U2 (Island/Atlantic 90581)WEA	13	46
13	***TUNNEL OF LOVE*** BRUCE SPRINGSTEEN (Columbia OC 40999)CBS	12	17
14	***OUT OF THE BLUE 8.98*** DEBBIE GIBSON (Atlantic ATL 81780)WEA	18	24
15	***WHITNEY 9.98*** WHITNEY HOUSTON (Arista AL-8405)RCA	14	35
16	***PERMANENT VACATION 8.98*** AEROSMITH (Geffen GHS24162)WEA	16	22
17	***SKYSCRAPER 9.98*** DAVID LEE ROTH (Warner Bros. 25671-1)WEA	48	2
18	***INSIDE INFORMATION 9.98*** FOREIGNER (Atlantic 81808)WEA	20	8
19	***HEAVEN ON EARTH 8.98*** BELINDA CARLISLE (MCA 42080)MCA	19	17
20	***CHARACTERS 9.98*** STEVIE WONDER (Motown 6248ML)MCA	17	11
21	***EXPOSURE 8.98*** EXPOSÉ (Arista 8441)RCA	24	51
22	***BACK FOR THE ATTACK 8.98*** DOKKEN (Elektra 60735)WEA	15	12
23	***HOT, COOL, AND VICIOUS 8.98*** SALT N PEPA(Next Plateau PL 1007)IND	28	23
24	***TANGO IN THE NIGHT 9.98*** FLEETWOOD MAC (Warner Bros.. 25471-1)WEA	23	42
25	***ELTON JOHN LIVE IN AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA 10.98*** ELTON JOHN (MCA 2-8022)MCA	25	30
26	***DOCUMENT 8.98*** R.E.M. (I.R.S. 42059)MCA	22	21
27	***BIG GENERATOR 8.98*** YES (Atco 90522)WEA	27	18
28	***UNLIMITED! 8.98*** ROGER (Reprise 25496)WEA	29	12
29	***SO FAR, SO GOOD...SO WHAT! 8.98*** MEGADETH (Capitol C1-48148)CAP	69	2
30	***DUOTONES 8.98*** KENNY G (Arista AL8 8427)RCA	26	54
31	***YOU CAN DANCE 9.98*** MADONNA (Sire 25535-1)WEA	21	11
32	***RAPTURE 8.98*** ANITA BAKER (Elektra 9-60444)WEA	32	97
33	***BORN TO BE BAD 8.98*** GEORGE THOROGOOD & THE DESTROYERS (EMI-Manhattan E1-46973)CAP	71	2
34	***SUBSTANCE 1987 12.98*** NEW ORDER (Qwest 25621-1)WEA	34	25
35	***SAVAGE 9.98*** EURYTHMICS (RCA 6794-1-R)RCA	38	8
36	***APPETITE FOR DESTRUCTION 8.98*** GUNS AND ROSES (Geffen GHS 24148)WEA	39	24
37	***ROBBIE ROBERTSON 8.98*** (Geffen GHS 24160)WEA	31	14
38	***LESS THAN ZERO*** ORIGINAL MOTION PICTURE SOUNDTRACK (Def Jam/Columbia SC 44042)CBS	33	10
39	***ALL OUR LOVE 8.98*** GLADYS KNIGHT & THE PIPS (MCA 42004)MCA	44	11
40	***ACTUALLY 9.98*** PET SHOP BOYS (EMI/Manhattan ELT 46972)CAP	42	21
41	***CANCIONES DE MI PADRE 8.98*** LINDA RONSTADT (Asylum 60765-1)WEA	41	10
42	***RICHARD MARX 8.98*** (Manhattan ST 53049)CAP	40	34
43	***CHRONICLES 8.98*** STEVE WINWOOD (Island/Warner Bros. 25660)WEA	30	13
44	***MAKE IT LAST FOREVER 8.98*** KEITH SWEAT (Elektra 60763)WEA	55	9
45	***I'M THE MAN 8.98*** ANTHRAX (Megaforce/Island 90685)WEA	49	9
46	***JODY WATLEY 8.98*** (MCA 5898)MCA	37	48
47	***ONCE BITTEN 8.98*** GREAT WHITE (Capitol ST12565)CAP	53	30
48	***WHENEVER YOU NEED SOMEBODY 8.98*** RICK ASTLEY (RCA 6822-1-R)RCA	74	3
49	***KISS ME, KISS ME, KISS ME 9.98*** THE CURE (Elektra 60737-1)WEA	50	35
50	***TOUCH THE WORLD*** EARTH, WIND & FIRE (Columbia FC 40596)CBS	51	13
51	***BAD ANIMALS 8.98*** HEART (Capitol PJ 12546)CAP	36	37
52	***EVERLASTING 8.98*** NATALIE COLE (Manhattan ST 5309)CAP	57	27
53	***CREST OF THE KNAVE*** JETHRO TULL (Chrysalis OV 41590)CBS	43	19
54	***TELL IT TO MY HEART 8.98*** TAYLOR DAYNE (Arista AL 8529)RCA	70	4
55	***IT'S BETTER TO TRAVEL 8.98*** SWING OUT SISTER (Mercury 832 213-1)POL	58	25
56	***INTRODUCING THE HARDLINE ACCORDING TO*** TERRENCE TRENT D'ARBY(Columbia BFC 40964)CBS	62	17
57	***LET IT LOOSE*** GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	73	35
58	***SIGN "O" THE TIMES 15.98*** PRINCE (Paisley Park/Warner Bros. 25577-1)WEA	45	44
59	***COMING AROUND AGAIN 8.98*** CARLY SIMON (Arista AL-8443)RCA	59	43
60	***CRAZY NIGHTS 8.98*** KISS (Mercury 832 622-1)POL	47	19
61	***HOW YA LIKE ME NOW 8.98*** KOOL MOE DEE (Jive 1079-I-J)RCA	61	12
62	***HEARSAY*** ALEXANDER O'NEAL (Tabu FZ 40320)CBS	63	27
63	***TO HELL WITH THE DEVIL 9.98*** STRYPER (Enigma PJAS 73237)CAP	64	5
64	***PRIDE 8.98*** WHITE LION (Atlantic 81768)WEA	77	14
65	***GOOD MORNING, VIETNAM 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (A&M SP 3913)RCA	DEBUT	
66	***GRACELAND• 9.98*** PAUL SIMON (Warner Bros. 25447) WEA	67	75
67	***GIRLS, GIRLS, GIRLS 8.98*** MOTLEY CRUE (Elektra 60725-1)WEA	46	37
68	***VITAL IDOL*** BILLY IDOL (Chrysalis OV 41620)CBS	35	19
69	***DANA DANE WITH FAME 8.98*** DANA DANE (Profile 1233)IND	60	21
70	***MUSIC FOR THE MASSES 8.98*** DEPECHE MODE (Sire 25614-1)WEA	56	17
71	***BETE NOIRE 8.98*** BRYAN FERRY (Reprise 25598)WEA	52	13
72	***80'S LADIES 8.98*** K.T. OSLIN (RCA 5924-1)RCA	66	11
73	***LOOK WHAT THE CAT• 8.98 DRAGGED IN*** POISON (Enigma ST 12523)CAP	68	78
74	***THE CALIFORNIA RAISINS 8.98*** (Priority 9706)CAP	75	5
75	***BABYLON AND ON 8.98*** SQUEEZE (A&M SP 5161)RCA	65	20
76	***EARTH•SUN•MOON 8.98*** LOVE AND ROCKETS (Big Time 6058-1)RCA	78	16
77	***ALL THE BEST 9.98*** PAUL McCARTNEY (Capitol CLW48287)CAP	54	9
78	***LET ME TOUCH YOU 8.98*** THE O'JAYS (Philadelphia Int'l/EMI ST 53036)CAP	79	36
79	***ALWAYS & FOREVER¤ 8.98*** RANDY TRAVIS (Warner Bros. 25568-1)WEA	76	39
80	***LOVE IS SUCH A FUNNY GAME 8.98*** MICHAEL COOPER (Warner Bros. 25653)WEA	85	8
81	***CHER 8.98*** (Geffen 24164)WEA	90	13
82	***THE FINAL COUNTDOWN*** EUROPE (Epic BFE 40241)CBS	81	57
83	***HOLD YOUR FIRE 9.98*** RUSH (Mercury 832 464-1)POL	72	21
84	***BUSTER POINDEXTER 8.98*** (RCA 6633-1-R)RCA	93	8
85	***STRANGEWAYS, HERE WE COME 8.98*** THE SMITHS (Sire/Warner Bros. 25649)WEA	84	19
86	***MAN OF COLOURS*** ICEHOUSE (Chrysalis OV 41529)CBS	86	17
87	***SWING STREET 8.98*** BARRY MANILOW (Arista AL-8527)RCA	82	10
88	***OPEN SESAME 8.98*** WHODINI (Jive JL-8494)RCA	80	18
89	***LIVING LARGE 8.98*** HEAVY D. AND THE BOYZ (MCA 5986)MCA	83	18
90	***BIGGER AND DEFFER*** L.L. COOL J (Def Jam FC 40793)CBS	87	35
91	***LA BAMBA 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (Slash/Warner Bros. 25605)WEA	89	31
92	***BORN TO BOOGIE 8.98*** HANK WILLIAMS, JR (Curb 25593)WEA	88	29
93	***SHARP 8.98*** ANGELA WINBUSH (Mercury 832 733-1 Q1)MCA	91	16
94	***BRASIL 9.98*** THE MANHATTAN TRANSFER (Atlantic 81803)WEA	92	11
95	***KILL 'EM ALL 8.98*** METALLICA (Elektra 60766)WEA	104	2
96	***ONE HEARTBEAT 8.98*** SMOKEY ROBINSON (Motown 6226 ML)MCA	94	42
97	***THE LION AND THE COBRA*** SINÉAD O'CONNOR (Chrysalis BFV 41612)CBS	133	2
98	***PAID IN FULL 8.98*** ERIC B AND RAKIM (4th & B' Way 40005)WEA	95	27
99	***ONE LORD, ONE FAITH, ONE BAPTISM*** ARETHA FRANKLIN (Arista AL-8497)RCA	98	10
100	***RED 8.98*** THE COMMUNARDS (London 42106)MCA	107	3

THE TERM CHARTBREAKER REFERS TO THE HIGHEST DEBUTING LP IN THE TOP 100.

CASH BOX TOP ALBUMS/101 to 200

		LW	WOC
101	*UNCHAIN MY HEART 8.98* JOE COCKER (Capital CLT 48285)CAP	97	11
102	*THE SINGLES 9.98* THE PRETENDERS (Sire 25664)WEA	99	12
103	*SLIPPERY WHEN WET• 8.98* BON JOVI (Mercury 830 264-1M-1)POL	101	76
104	*THE HUNGER* MICHAEL BOLTON (Columbia BFC 40473)CBS	110	18
105	*NEVER DIE YOUNG* JAMES TAYLOR (Columbia FC 40851)	DEBUT	
106	*LOVE CHANGES 8.98* KASHIF (Arista AL-8447)RCA	96	12
107	*L.A. GUNS 8.98* (Vertiga 834 144-1)POL	119	2
108	*MAGIC 8.98* THE JETS (MCA 42085) MCA	102	15
109	*ONE GOOD REASON* PAUL CARRACK (Chrysalis BFV 41578)CBS	131	4
110	*SHOW ME 8.98* THE COVER GIRLS (Fever/Sutra SFS 004)IND	118	25
111	*GOOD LOVE 8.98* MELI'SA MORGAN (Capital CLT 46943)CAP	105	10
112	*GARAGE DAYS REVISITED 5.98* METALLICA (Elektra 60757)WEA	113	23
113	*SPANISH FLY* LISA LISA AND CULT JAM (Columbia 40477)CBS	106	41
114	*IN THE DARK 9.98* GRATEFUL DEAD (Arista AL-8452)RCA	111	30
115	*IN MY TRIBE 8.98* 10,000 MANIACS (Elektra 60738)WEA	128	2
116	*SEXAPPEAL 9.98* GEORGIO (Motown 6229 ML)MCA	116	11
117	*HOT AUGUST NIGHT II* NEIL DIAMOND (Columbia C2X 40990)CBS	109	12
118	*EYE OF THE HURRICANE 8.98* THE ALARM (I.R.S. 42085)MCA	112	14
119	*JUST US 8.98* ALABAMA (RCA 6495-1)RCA	117	17
120	*TRIO 8.98* DOLLY PARTON, LINDA RONSTADT, EMMYLOU HARRIS (Warner Bros. 25491)WEA	115	7
121	*KOHUEPT* BILLY JOEL (Columbia CX2 40996)CBS	103	15
122	*LETHAL 8.98* U.T.F.O.(Select Set 12619)POL	120	22
123	*WOW 8.98* BANANARAMA (Landan 828-061-1 R-1)POL	121	20
124	*CRUSHIN' 8.98* THE FAT BOYS (Tin Pan Apple 831 948-1)POL	108	36
125	*KOOL & DEADLY 8.98* JUST-ICE (Fresh LPRE-5)IND	126	3
126	*SKINNY & PROUD 8.98* SKINNY BOYS (Jive 1077-1-J)RCA.	124	11
127	*POETIC CHAMPIONS 8.98 COMPOSE* VAN MORRISON (Mercury 832 585-1)POL	114	19
128	*YOYO 8.98* BOURGEOIS TAGG (Island 90638-1)WEA	123	14
129	*SURVEILLANCE 8.98* TRIUMPH (MCA 42083)MCA	122	12
130	*GET RHYTHM 8.98* RY COODER (Warner Bros. 25639)WEA	125	13
131	*FOREVER YOURS* TONY TERRY (Epic BFE 40890)CBS	152	4
132	*GO* HIROSHIMA (Epic FE 40679)CBS	134	27
133	*OUTSIDE LOOKING IN 8.98* BoDEANS (Reprise/Slash 25029-1)WEA	127	20
134	*COLLABORATION 8.98* GEORGE BENSON & EARL KLUGH (Warner Bros. 25580)WEA	129	33
135	*POP GOES THE WORLD 8.98* MEN WITHOUT HATS (Mercury 832 730-1)POL	145	3
136	*FLOODLAND 8.98* THE SISTERS OF MERCY (Elektra 60762-1)WEA	161	2
137	*MILES 8.98* MILES JAYE (Island 90615)WEA	138	9
138	*THE RIGHT NIGHT AND BARRY WHITE 8.98* BARRY WHITE (A&M SP 5154)RCA	137	15
139	*CONTAGIOUS 8.98* THE BAR-KAYS (Mercury 830 305-1)POL	136	13
140	*A VERY SPECIAL CHRISTMAS 9.98* VARIOUS ARTISTS (Special Olympics/A&M SP 3911)RCA	100	14
141	*THE BIG THROWDOWN 8.98* LEVERT (Atlantic 81773-1)WEA	132	27
142	*MANNHEIM STEAMROLLER 9.98 CHRISTMAS* MANNHEIM STEAMROLLER (American Gramaphane AG 1984)IND	135	9
143	*GUESS WHO'S COMIN' TO THE CRIB?* FULL FORCE (Columbia FC 40894)CBS	130	13
144	*POSITIVE 8.98* PEABO BRYSON (Elektra 60753-1)WEA	DEBUT	
145	*IF I WERE YOUR WOMAN 8.98* STEPHANIE MILLS (MCA 5996)MCA	140	34
146	*TOUCH 8.98* LAURA BRANIGAN (Atlantic 81747)WEA	139	27
147	*DOOR TO DOOR 8.98* THE CARS (Elektra 60747-1)WEA	144	23
148	*TOGETHER AGAIN 8.98* THE TEMPTATIONS (Motown 6246ML)MCA	146	16
149	*SOLITUDE STANDING 8.98* SUZANNE VEGA (A&M SP 5136)RCA	149	40
150	*PRIMITIVE COOL* MICK JAGGER (Columbia OC 40919)CBS	143	20
151	*ALPHABET CITY 8.98* ABC (Mercury 832 391-1)POL	148	26
152	*STILL LIFE (TALKING) 9.98* PAT METHENY GROUP (Geffen 24145)WEA	142	28
153	*GLENN JONES 8.98* (RCA 1062-1-J)RCA	141	13
154	*WILDSIDE* LOVERBOY (Columbia OC 40893)CBS	150	23
155	*LIVE IN THE RAW 8.98* W.A.S.P. (Capitol CLT 48053)CAP	151	19
156	*IT JUST GETS BETTER 8.98 WITH TIME* WHISPERS (Solar ST-72554)CAP	154	41
157	*THE PEOPLE WHO GRINNNED 8.98 THEMSELVES TO DEATH* THE HOUSEMARTINS (Elektra 9 60761-1)WEA	157	15
158	*FREE AS A BIRD 8.98* SUPERTRAMP (A&M SP 5181)RCA	155	16
159	*THE HOUSE OF DOLLS 8.98* GENE LOVES JEZEBEL (Geffen GHS 24171)WEA	160	15
160	*SUPER BAD* CHRIS JASPER (CBS Associated BFZ 44053)CBS	DEBUT	
161	*DECEMBER 9.98* GEORGE WINSTON (WINDHAM HILL 1025)RCA	147	8
162	*GREATEST HITS, 9.98 VOL. III 1979-1987* ELTON JOHN (Geffen GHS 24153)WEA	156	14
163	*BACK IN THE HIGH LIFE• 8.98* STEVE WINWOOD (Island/Warner Bros. 25448-1) WEA	158	83
164	*DISCOVERY 8.98* SHANICE WILSON (A&M SP 5128)RCA	166	12
165	*LOST BOYS 9.98* ORIGINAL MOTION PICTURE SOUNDTRACK (Atlantic 81767)WEA	153	27
166	*LIFE AS WE KNOW IT•* REO SPEEDWAGON (Epic FE 40444)CBS	159	50
168	*THE BIG EASY 8.98* ORIGINAL MOTION PICTURE SOUNDTRACK (Antilles/Island AN 7087)IND	164	19
169	*STORIES WITHOUT WORDS 9.98* SPYRO GYRA (MCA 42046)MCA	163	25
170	*TIMOTHY B. 8.98* TIMOTHY B. SCHMIT (MCA 42049)MCA	165	18
171	*BROADCAST 8.98* CUTTING CREW (Virgin/Atlantic 90573)WEA	162	48
172	*CIRCUMSTANTIAL EVIDENCE 8.98* SHALAMAR (Solar ST 72556)CAP	167	12
173	*HAPPY? 8.98* PUBLIC IMAGE LIMITED (Virgin 90643)WEA	173	18
174	*LICENSED TO ILL•* BEASTIE BOYS (Def Jam BFL 40238)CBS	172	65
175	*CASUAL GODS 8.98* JERRY HARRISON (Sire 25663-1)WEA	DEBUT	
167	*DIESEL AND DUST* MIDNIGHT OIL (Columbia BFC 40967)	DEBUT	
176	*BLUES FOR SALVADOR* CARLOS SANTANA (Columbia FC 40875)CBS	171	15
177	*JONATHAN BUTLER 8.98* (Jive/RCA 1032-1-J)RCA	170	36
178	*ONE WAY HOME* HOOTERS (Columbia 40659)CBS	169	28
179	*FRANK'S WILD YEARS 8.98* TOM WAITS(Island 90572)WEA	168	23
180	*BRIDGE OF SPIES 8.98* T'PAU (Virgin 90595)WEA	175	34
181	*WHO'S THAT GIRL 9.98* ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Bros. 25611)WEA	177	28
182	*ROCK YOU TO HELL 8.98* GRIM REAPER (RCA 6250-1-R)RCA	179	26
183	*INVISIBLE TOUCH• 9.98* GENESIS (Atlantic 81641) WEA	182	86
184	*TRUE BLUE• 9.98* MADONNA (Sire 25442-1)WEA	181	83
185	*WA WA NEE* (Epic BFE 40858)CBS	188	14
186	*STRONG PERSUADER¤ 8.98* ROBERT CRAY (Mercury 830 568-1)POL	183	62
187	*RHYME PAYS 8.98* ICE-T (Sire 25602-1)WEA	176	27
188	*WHITNEY HOUSTON• 8.98* (Arista AL8-8211) RCA	186	151
189	*IN NO SENSE? NONSENSE?* ART OF NOISE (Chrysalis OV 41570)CBS	185	17
190	*LEGEND 8.98* LYNYRD SKYNYRD (MCA 42084)MCA	174	19
191	*LIVE AT CARNEGIE HALL 15.98* LIZA MINELLI(Telarc 15502)IND	178	13
192	*2 LIVE CREW IS WHAT WE ARE 8.98* 2 LIVE CREW (Luke Skywalker XR100)IND	187	43
193	*ECHO & THE BUNNYMEN 8.98* (Sire 25597)WEA	180	29
194	*NO PROTECTION 9.98* STARSHIP (RCA 6413-1-G-A)RCA	190	30
195	*STRAWBERRY MOON* GROVER WASHINGTON, Jr. (Columbia FC 40510)CBS	192	28
196	*AFTER DARK 8.98* RAY PARKER, JR. (Geffen GHS 24124)WEA	189	18
197	*I NEVER SAY GOODBYE 8.98* SAMMY HAGAR (Geffen 24114)WEA	193	32
198	*INTO THE FIRE 9.98* BRYAN ADAMS (A&M SP 3907)RCA	191	44
199	*RAISING HELL• 8.98* RUN D.M.C. (Profile PRO 1217)IND	195	89
200	*ELECTRIC 8.98* THE CULT (Sire 25555-1)WEA	196	43

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CASH BOX TOP BLACK CONTEMPORARY ALBUMS

		LW	WOC
1	**CHARACTERS** Stevie Wonder (Motown 6248ML)	1	10
2	**ALL OUR LOVE** Gladys Knight & The Pips (MCA 42004)	3	10
3	**BAD** Michael Jackson (Epic OE 40600)	2	21
4	**TOUCH THE WORLD** Earth, Wind & Fire (Columbia FC 40596)	4	11
5	**UNLIMITED!** Roger (Reprise 9-25496-1/Warner Bros.)	5	10
6	**LET ME TOUCH YOU** O'Joys (Philadelphia International/EMI ST 53036)	6	34
7	**WHITNEY** Whitney Houston (Arista AL-8405)	7	35
8	**EVERLASTING** Natalie Cole (Manhattan ST 5309)	8	29
9	**HOT, COOL & VICIOUS** Salt-N-Pepa (Next Plateau PL 1007)	9	41
10	**MAKE IT LAST** Keith Sweat (Elektra 60763)	35	3
11	**GOOD LOVE** Mel'so Morgan (Capitol CLT-46943)	14	8
12	**SHARP** Angelo Winbush (Mercury 832-733-1)	13	15
13	**LETHAL** U.T.F.O. (Select Sel 12619)	11	24
14	**LIVING LARGE** Heavy D. & The Boyz (MCA 5986)	12	15
15	**DANA DANE WITH FAME** Dana Dane (Profile PRO 1233)	10	24
16	**JODY WATLEY** Jody Watley (MCA 5898)	18	48
17	**LOVE CONFESSIONS** Miki Howard (Atlantic 81810-1)	20	11
18	**LOVE CHANGES** Koshif (Arista AL-8447)	19	10
19	**FAITH** George Michael (Columbia OC 40867)	26	9
20	**HEARSAY** Alexander O'Neal (Tabu/Epic 25602-1)	22	27
21	**IF I WERE YOUR WOMAN** Stephanie Mills (MCA 5996)	15	34
22	**SPANISH FLY** Lisa Lisa And Cult Jam (Columbia FC 40477)	21	39
23	**THE BIG THROWDOWN** Levert (Atlantic 7-89217)	17	25
24	**GUESS WHO'S COMIN' TO THE CRIB?** Full Force (Columbia FC 40894)	24	11
25	**TOGETHER AGAIN** Temptations (Motown 6246ML)	23	19
26	**PAYED IN FULL** Eric B. & Rakim (4th & B'WAY/Island 40005)	16	29
27	**LOVE IS SUCH A FUNNY GAME** Michael Cooper (Warner Bros. 1-25653)	37	4
28	**JUST BETWEEN US** Gerald Albright (Atlantic 81813-1)	34	9
29	**HOW YA LIKE ME NOW** Kool Mae Dee (Jive 1079-1-J/RCA)	25	10
30	**ONE LORD, ONE FAITH, ONE BAPTISM** Aretha Franklin (Arista AL 8497)	28	5
31	**KOOL & DEADLY** Just-Ice (Fresh LPRE-5/Sleeping Bag)	65	2
32	**ONE HEARTBEAT** Smokey Robinson (Motown 6626 ML)	29	46
33	**INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY** Terence Trent D'Arby (Columbia BFC 40964)	32	14
34	**COME INTO MY LIFE** Joyce Sims (Sleeping Bag TLX 10)	39	5
35	**LESS THAN ZERO** Soundtrack (Def Jam/Columbia 44042)	58	3
36	**PEBBLES** Pebbles (MCA 42094)	38	4
37	**DUOTONES** Kenny G (Arista AL 88427)	33	36
38	**MILES** Miles Jaye (Island 90615)	36	15
39	**RAPTURE** Anita Baker (Elektra 9-60444-1)	30	98
40	**RUFFIN & KENDRICK** David Ruffin & Eddie Kendrick (RCA 6765-1-R)	40	4
41	**BABY TONIGHT** Morlan Jackson (Capitol CLT 46942)	43	16
42	**OPEN SESAME** Whodini (Jive JL-8494)	27	16
43	**EYES OF A STRANGER** The Deele (Solar/Capitol ST72555)	52	23
44	**NAJEE'S THEME** Najee (EMI America ST 1724)	44	57
45	**JUST GETS BETTER WITH TIME** Whispers (Solar/Capitol ST-72554)	31	40
46	**AFTER DARK** Ray Parker Jr. (Geffen GHS 24124)	42	17
47	**FOREVER YOURS** Tony Terry (Epic BFE 40890)	55	8
48	**LILLO** Lillo Thomas (Capitol ST-12450)	45	42
49	**DISCOVERY** Shanice Wilson (A&M SP 5128)	46	14
50	**JONATHAN BUTLER** Jonathan Butler (Jive/RCA 1032-1-J)	54	35
51	**SIGN "O" THE TIMES** Prince (Paisley Park/Warner Bros. 1-25577)	53	43
52	**MAGIC** The Jets (MCA 42085)	49	13
53	**BIGGER AND DEFFER** L.L. Cool J (Def Jam/Columbia FC 40793)	51	35
54	**TOUCH AND GO** Force MD's (Tommy Boy TBLP-25631)	41	28
55	**MR. MAGIC'S RAP ATTACK VOLUME III** Various Artists (Profile 1249)	69	2
56	**THE RIGHT NIGHT AND BARRY WHITE** Barry White (A&M SP5154)	50	14
57	**SEXAPPEAL** Georgia (Motown 6229 ML)	48	42
58	**GLENN JONES** Glenn Jones (Jive 1062-1-J/RCA)	47	18
59	**SUPERBAD** Chris Jasper (CBS Associates BFZ 44053)	DEBUT	
60	**KISS SERIOUS** Chico DeBarge (Motown 6249 ML)	62	15
61	**BROKEN PUZZLE** Theresa (RCA 6488-1-R)	56	19
62	**WHAT'S MY NAME** Steady B. (Jive 1000-1-J)	66	16
63	**SERIOUS** Deja (Virgin 90601-1)	61	15
64	**JUST LIKE THE FIRST TIME** Freddie Jackson (Capitol ST 12495)	57	67
65	**TELL IT TO MY HEART** Taylor Dayne (Arista AL 8529)	DEBUT	
66	**DECISIONS** The Winans (Qwest 25510-1)	59	20
67	**ALL BY MYSELF** Regina Belle (Columbia BFC 49537)	64	35
68	**CIRCUMSTANTIAL EVIDENCE** Sholomar (Solar/Capitol ST 72556)	60	28
69	**FAST MUSIC, LOVE & PROMISES** Chad (RCA 6610-1-R)	63	12
70	**FAMILY REUNION** Lou Rawls (Gamble & Huff GHR 100)	DEBUT	
71	**CONTAGIOUS** Bar-Kays (Mercury 830 305-1)	68	16
72	**LOVE FOR WHAT IT IS** Anita Pointer (RCA 6419-1-R) 73	67	15
	MARVIN SEASE Marvin Sease (London/PolyGram 830794-1)	74	48
74	**SHADES OF LACE** Lace (Wing 833 451-1-Y-1/PolyGram)	71	15
75	**VANEESE THOMAS** Vaneese Thomas (Geffen/Warner Bros. GHS 24141)	70	26

THE BEAT

EXCEPTIONAL TALENT-Our special sweethearts issue would not be complete without a few special words about **Ornetta Barber** Vice President Black Music Marketing for **WEA.**

Born and partially raised in St Louis, Missouri, Ornetta joined **Warner Communications, Inc** as a management trainee in September, 1978 after receiving a Bachelor of Arts degree in Radio and Television broadcasting from California State University/Los Angeles.

She was one of nine trainees selected out of a field consisting of more than 1,000 applicants. After a year with **Elektra/Asylum** as an apprentice, she became a full time member of E/A in Los Angeles as chart and store report coordinator, pop and R&B and as a key retail account contact. She was later elevated to senior director of national research. In June of 1986, she joined WEA as director of Black Music Marketing.

While working with Elektra, Ornetta never stopped taking her community committment seriously. She is remembered fondly by the people she has helped and inspired under the guidance of one of her mentors, **Mary Henry** director of the Avalon-Carver Community Center and member of the Compton School Board. For eight years, under the guidance of the late Betty Myles, Ornetta was associate producer of the very popular "Frankly Female" public affairs program on KHJ-TV (channel 9) Los Angeles.

A very special salute to one of the best executives in the entertainment business, **Ms Ornetta Barber.**

HONORING CHOLLY-For half a century, **Cholly Atkins** has been the giver in the world of entertainment. But now the musical stars and friends in his life have decided that it's time for Cholly to be the receipent. On Saturday evening, February 27, 8pm, the Wiltern Theatre will be the site of a massive musical outpouring of love to **Charles "Cholly Atkins.**

"High Steppin' With Cholly" will be a grand, once-in-a-lifetime tribute. **The O'Jay's, The Temptations, Gladys Knight & The Pips, Ron Townsend** and **Mary Wilson** love Cholly. They'll show it by performing before the audience of 2500. News of this event is spreading quickly. Each day, the roster of performers increases.

Cholly and his friends have decided that this tribute to his past should also impact the future. The proceeds from "High Steppin' With Cholly will be used to foster the careers and progress of blacks in music through the **Black Music Association** and the **BMA Foundation Projects,** in the creative and business arenas of the music industry.

Tickets are on sale at the Wiltern Theatre Box Office, 3900 Wilshire Boulevard, or call 213-388-1400. For any additional information call the Black Music Association at 215-732-2460.

BOTHWELL DIRECTS EDGE MARKETING-As **Al Bell** takes on his newly appointed position at **Motown Record Corporation, Raymond Bothwell** will direct the marketing and promotion of **Edge Records.**

Edge has two lp's breaking--**J. Blackfoot's Breaking The Monotony** is exploding out of the midwest and selling the album **U-Turn.** Edge has purchased the J. Blackfoot catalogue on **Sound Town Records** and will shortly be releasing those two lps.

David Dee's album Sheer Pleasure is breaking out of the South East. A new single, **The Two Of Us** is scheduled for immediate release. Edge has purchased the David Dee **Going Fishing** lp and will be releasing that shortly.

"Edge goes on and Edge grows on. What Al Bell put in here will live on." Stated **Rick Frio,** Edge VP.

WILKINS NAMED VP-Industry veteran **Doug Wilkins** has been named vice president promotion/marketing at **Solar/Constellation Records** it was announced by **Hank Caldwell,** executive vice president of the labels.

"We are extremely fortunate to have Doug as a part of our team. He is a 12 year vetreran in the music industry and brings a vast wealth of knowledge, skills, experience and ability to Solar/Constellation, which we feel will stimulate our growth," said Caldwell. "In his capacity, Wilkins will direct the promotion and marketing activities."

For the past six months, Wilkins held the position of National Promotion Director, West Coast Black Music at **A&M Records.** Prior to A&M, Wilkins held various positions at **CBS Records** for over nine years.

HANGAR 18 RECORDS-**Prince Gideon** is back, formerly of **The Cornelius Brothers And Sister Rose** is back with not one but two lps, entitled **Love Train** and **It's Your Fault.**

Prince Gideon, handled all aspects of the albums, producer, writer, arranger, vocalist, (lead and background) musician and all instruments. For those who remember the string of hits from the Cornelius Brothers and Sister Rose, i.e. **Treat Her Like A Lady, Too Late To Turn Back Now, Don't Ever Be Lonely** and **A Poor Little Fool Like Me** should enjoy the music of Prince Gideon. He is back as a musical messenger.

His music is educational, devine, urban, gospel, pop, rhythm and blues, commercial and jazz. For more information contact Hangar 18 Records at **305-987-5686**

BOB LONG

CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	*GIRLFRIEND* (MCA 53185)	Pebbles	1	15
2	*I WANT HER* (Vintertainment/Elektra 7-69431)	Keith Sweat	2	14
3	*TO PROVE MY LOVE* (Warner Bros. 7-28200-A)	Michael Cooper	3	16
4	*TWO OCCASIONS* (Solar PB-70015)	The Deele	4	15
5	*LET ME TOUCH YOU* (P.I.R./Manhattan P-B-50104)	O'Jays	8	12
6	*OVER YOU* (Geffen 7-28152-A)	Ray Parker Jr. w/Natalie Cole	7	11
7	*SUPERBAD* (CBS Assoc./Gold City ZS4 07657)	Chris Jasper	13	11
8	*LOVE CHANGES* (Arista AS1-9626)	Kashif & Meli'sa Morgan	6	15
9	*YOU WILL KNOW* (Motown 1919)	Stevie Wonder	15	5
10	*PUMP UP THE VOLUME* (4th & B'Way /Island 7452)	M/A/R/R/S	16	10
11	*SO AMAZING* (Atlantic 7-89163)	Gerald Albright	11	14
12	*WANNA MAKE LOVE (ALL NIGHT LONG)* (Capitol P-B-44035)	Lillo Thomas	12	13
13	*HOT THING* (Paisley Park/Warner Bros. 7-28288)	Prince	18	11
14	*SOME KIND OF LOVER* (MCA 53235)	Jody Watley	19	9
15	*COME INTO MY LIFE* (Sleeping Bag 28)	Joyce Sims	20	12
16	*LOVE OVERBOARD* (MCA 53210)	Gladys Knight And The Pips	5	14
17	*RUN TO ME* (Mercury 870 033-7)	Angela Winbush	21	9
18	*WITHOUT YOU* (Elektra 7-69426)	Peobo Bryson & Regina Belle	23	9
19	*BABY, BE MINE* (Atlantic 7-89165)	Miki Howard	10	17
20	*NO 1/2 STEPPIN* (A&M 2990)	Shanice Wilson	26	8
21	*NEVER KNEW LOVE LIKE THIS* (Tabu ZS 407646)	Alexander O'Neal	28	5
22	*LOOK WHAT YOU STARTED* (Motown 1920MF)	The Temptations	30	8
23	*SECRET LADY* (MCA 53209)	Stephanie Mills	17	15
24	*PLAYTHING* (Columbia 38-07685)	Rebbie Jackson	32	5
25	*MARY MACK* (Solar 70016)	Babyface	25	10
26	*I WISH YOU BELONGED TO ME* (Gamble-Huff GH-310A)	Lou Rawls	27	11
27	*LIVE MY LIFE* (Virgin 7-99390)	Boy George	36	8
28	*IF YOU CAN DO IT: I CAN TOO* (Capitol PB-44088)	Meli'sa Morgan	9	17
29	*RAINY NIGHT* (Motown 1922MF)	Chico DeBarge	34	9
30	*MAN IN THE MIRROR* (Epic 34-07668)	Michael Jackson	45	2
31	*FOR YOUR LOVE* (A&M 3000)	Barry White	31	10
32	*TAKE GOOD CARE OF ME* (Jive/RCA 1087-7-JAA)	Jonathan Butler	37	5
33	*FISHNET* (Warner Bros. 7-28201)	Morris Day	47	4
34	*IN THE MOOD* (Solar PB-70017)	Whispers	14	13
35	*WASN'T I GOOD TO YA ?* (Capitol P-B-44107)	da'Krash	39	4
36	*EVERY DROP OF YOUR LOVE* (Motown 1912MF)	Stacy Lattisaw	40	5
37	*HOW YA LIKE ME NOW* (Jive/RCA 1050-7-J)	Kool Moe Dee	29	15
38	*SINCE YOU CAME OVER ME* (Wing 887 248-7/Polygram)	Lace	42	8
39	*FEELS GOOD TO FEEL GOOD* (Motown 1918MF)	Garry Glenn	33	11
40	*THAT'S WHERE YOU'LL FIND ME* (Virgin 7-99375)	Deja	46	4
41	*WISHING WELL* (Columbia 38-07675)	Terence Trent D'Arby	50	5
42	*THINKING OF YOU* (Columbia 38-07695)	Earth, Wind & Fire	51	3
43	*ARE YOU SERIOUS* (Epic 34-07662/E.P.A.)	Tawatha	43	8
44	*ROCKET 2 U* (MCA 53254)	The Jets	48	4
45	*THE WAY YOU MAKE ME FEEL* (Epic 34-07645)	Michael Jackson	24	13
46	*LOVEY DOVEY* (Epic 34-07697)	Tony Terry	53	4
47	*SOMEONE TO LOVE ME FOR ME* (Columbia 38-07619)	Lisa Lisa and Cult Jam Featuring Full Force	22	17
48	*FATHER FIGURE* (Columbia 38-07682)	George Michael	54	4
49	*TURN OFF THE LIGHTS* (Kru'-Cut 006)	World Class Wreckin Cru	57	5
50	*HEAVY ON MY MIND* (Warner Bros. 7-27974)	Club Nouveau	61	4
51	*MY FOREVER LOVE* (Atlantic 7-89182)	Levert	35	19
52	*YOU ARE WHO YOU LOVE* (EMI-Manhattan P-B-50108)	Gavin Christopher	63	3
53	*COME AND GET THIS LOVE* (Atlantic 7-89162)	Street Fare	56	8
54	*SEASONS CHANGE* (Arista AS1-9640-SA)	Exposé	58	4
55	*PUSH IT* (Next Plateau 50071)	Salt-N-Pepa	64	2
56	*OOO LA LA LA* (Epic 34-07708)	Tina Marie	70	2
57	*SO EMOTIONAL* (Arista AS1-9642)	Whitney Houston	38	16
58	*HE TURNED ME OUT* (From The Movie Action Jackson) (RCA 6865-7-RAA)	Pointer Sisters	69	3
59	*LOVE DON'T GIVE NO REASON* (Motown)	Smokey Robinson	66	3
60	*I WANT YOUR BODY* (Atlantic 7-89149)	Madame X	60	5
61	*HOW LONG* (Polydor 887 126-7)	Jerry Woo	72	3
62	*THIS BE THE DEF BEAT* (Profile Pro 7171)	Dana Dane	41	12
63	*DO THAT TO ME ONE MORE TIME* (JCI Sedona-75030)	Rena Scott	74	3
64	*I GOT DA FEELIN'* (Profile 7169)	Sweet Tee	75	4
65	*I'VE BEEN A FOOL FOR YOU* (Island 7-99379	Miles Jaye	77	2
66	*SWEET MEMORIES* (RCA 5348-7)	Theresa	44	10
67	*GOING BACK TO CALI* (Def Jam 38 07679/Columbia)	L.L.COOL J	78	2
68	*JENNIE* (RCA 6848-7-RAC)	Chad	81	3
69	*I LIVE FOR YOUR LOVE* (EMI-Manhattan 50094)	Natalie Cole	49	19
70	*ONE MORE FOR THE LONLEY HEARTS CLUB* (RCA 6925-7-R)	David Ruffin And Eddie Kendrick	82	2
71	*SWEET SENSATION* (Atlantic 7-89124)	Levert	DEBUT	
72	*MYSTERIOUS* (EMI P-B50103)	Najee	52	12
73	*I DO* (Fatima 1219)	Sundance (Featuring Kevin Stevenson	79	2
74	*GET OUT OF MY DREAMS, GET INTO MY CAR* (Jive JS1-9678)	Billy Ocean	DEBUT	
75	*I PUT MY MONEY WHERE MY MOUTH IS* (Muscle Shouls Sound 108/Malaco)	The Rose Brothers	76	8
76	*NEXT TIME* (Motown 1923MF)	Brownmark	DEBUT	
77	*ANOTHER CHANCE TO LOVE* (Arista AS1-9656)	Dionne Warwick & Howard Hewett	DEBUT	
78	*PARTY REBELS* (Columbia 38-07360)	Centerfold	84	2
79	*WHO DO LOVE* (Ryan 71156)	Rodney Saulsberry	DEBUT	
80	*YOU BABE* (Striped Horse SH 7007)	De Barge	80	13
81	*JUST HAVIN' FUN* (A&M AM-3007)	The Fit	87	2
82	*HERE COMES THE NIGHT* (Capitol PB-44022)	Meli'sa Morgan	DEBUT	
83	*ALL IN MY MIND* (Columbia 38-07705)	Full Force	DEBUT	
84	*BABY TONIGHT* (Capitol PB-44092)	Marlon Jackson	55	9
85	*I'M SO HAPPY* (Polydor 887163-7)	Walter Beasley	59	10
86	*NEED YOU TONIGHT* (Atlantic 7-89188)	INXS	DEBUT	
87	*BRING THE NOISE* (Def Jam/Columbia 44-07491)	Public Enemy	DEBUT	
88	*BEDROCK* (Motown 1927MF)	Georgio	DEBUT	
89	*I WANT TO BE YOUR MAN* (Reprise 7-28229)	Roger	65	19
90	*OH GIRL* (Jive/RCA 5364-7-JAA)	Glenn Jones	67	12
91	*SHE'S FLY* (Epic 49-07461)	Tony Terry	68	21
92	*(I WANNA GET) CLOSE TO YOU* (Geffen 7-28216-A)	Vaneese Thomas	71	18
93	*TOY* (Warner Bros. 7-28138-A)	Teen Dream	73	4
94	*GET LUCKY* (Virgin 7-99398)	Well Red	62	13
95	*TOUCH & GO* (Tommy Boy 7-28181-A)	Force MD's	83	16
96	*THIS IS LOVE* (Portrait 37-07642)	Angela Clemmons	85	8
97	*LOVE IS FOR SUCKERS (LIKE ME AND YOU)* (Columbia 38 07594)	Full Force	86	18
98	*SKELETONS* (Motown 1907MF)	Stevie Wonder	88	18
99	*BECAUSE OF YOU* (Fever/Sutra SF 1914)	Cover Girls	89	14
100	*SYSTEM OF SURVIVAL* (Columbia 38-07608)	Earth, Wind & Fire	90	18

CASH BOX TOP 12" DANCE SINGLES

		LW	WOC
1	**NEVER GONNA GIVE YOU UP** RICK ASTLEY (RCA 6784-1-RD)	1	11
2	**SOME KIND OF LOVER** JODY WATLEY (MCA 23816)	4	5
3	**THE WAY YOU MAKE ME FEEL** MICHAEL JACKSON (Epic 49-0787/EPA)	3	9
4	**PUMP UP THE VOLUME** M/A/R/R/S (4th & B'WAY/Atlantic 452)	2	9
5	**LOVE OVERBOARD** GLADYS KNIGHT & THE PIPS (MCA L33-17431)	5	12
6	**I WANT HER** KEITH SWEAT (Vintertainment/Elektra 80-66788)	7	11
7	**WHAT HAVE I DONE TO DESERVE THIS** PET SHOP BOYS (EMI-Manhattan V-56080)	6	10
8	**I COULD NEVER TAKE THE PLACE OF YOUR MAN** PRINCE (Paisley Park/Warner Bros. 0-20728)	8	8
9	**NEED YOU TONIGHT** INXS (Atlantic 0-86645)	9	12
10	**HOT HOT HOT** BUSTER POINDEXTER & HIS BANSHEES OF BLUE (RCA 6737-1-RD)	10	8
11	**BECAUSE OF YOU** COVER GIRLS (Fever/Sutra SF819)	14	17
12	**HAZY SHADE OF WINTER** THE BANGLES (Def Jam/Columbia 44 07540)	21	5
13	**TRAMP/PUSH IT** SALT-N-PEPA (Next Plateau NP 50063)	17	15
14	**COME INTO MY LIFE** JOYCE SIMS (Sleeping Bag SLX-28)	12	10
15	**TELL IT TO MY HEART** TAYLOR DAYNE (Arista AD1-9611)	15	27
16	**HOT TO THE TOUCH** CLAUDIA BARRY (Epic 49 07496)	20	4
17	**I NEED A MAN/ BEETHOVEN** EURYTHMICS (RCA 6820-1-RD)	22	4
18	**TWILIGHT WORLD** SWING OUT SISTER (Mercury/PolyGram 870015-1)	28	4
19	**I'M THE ONE WHO REALLY LOVES YOU** MEL & KIM (Atlantic 0-86627)	24	4
20	**LET'S GO** NOCERA (Sleeping Bag SLX-29)	11	14
21	**TEARS MAY FALL** T. K. A. (Tammy Boy TB-901)	26	3
22	**SEASONS CHANGE** EXPOSÉ (Arista ADI-9639)	23	4
23	**LIVE MY LIFE** Boy Georgе (Virgin 0-96728)	27	3
24	**IF YOU CAN DO IT : I CAN TOO** MELI'SA MORGAN (Capital V-15345)	16	4
25	**SO EMOTIONAL** WHITNEY HOUSTON (Arista ADI-9641)	13	13
26	**COME INTO MY LIFE** JUDY TORRES (Profile PRO-7165)	29	5
27	**TO PROVE MY LOVE** Michael Cooper (Warner Bros. 0-20777)	32	3
28	**RESCUE ME** LISA MITCHELL (Jump Street JS-1013)	41	2
29	**DON'T LOCK ME OUT** Terry Billy (Atlantic 0-86623)	35	3
30	**PERFECT LOVER** COMPANY B (Atlantic 0-86619)	40	2
31	**GIRLFRIEND** PEBBLES (MCA -23794)	34	11
32	**SYSTEM OF SURVIVAL** EARTH, WIND & FIRE (Columbia 44 07475)	19	16
33	**EASY TO TOUCH** PROMISE CIRCLE (Atlantic 0-86618)	DEBUT	
34	**I WANT TO BE YOUR PROPERTY** BLUE MERCEDES (MCA 23817)	DEBUT	
35	**FAITH** GEORGE MICHAEL (Columbia 44-07478)	18	9
36	**LET YOUR HEART MAKE UP YOUR MIND** Alishia (RCA 6821-RD)	36	3
37	**SKELETONS** STEVIE WONDER (Motown 4593 MG)	25	14
38	**LOOK WHAT YOU STARTED** TEMPTATIONS (Motown 4598MG)	DEBUT	
39	**I CAN'T HELP IT** BANANARAMA (London/PolyGram 886-121-1)	37	9
40	**SIGNED, SEALED, DELIVERED** LOUISE FREEMAN & TERRY BLOUNT (Suntown STLL714)	39	13
41	**JACK LE FREAK** CHIC (Atlantic 0-86634)	30	8
42	**HOW YA LIKE ME KNOW** KOOL MOE DEE (Jive/RCA 1073-1)	DEBUT	
43	**LOVERS LANE** GEORGIO (Motown 4592MG)	38	18
44	**AFTERGLOW** TINA TURNER (Capital V-15349)	44	15
45	**SHAKE YOUR LOVE** DEBBIE GIBSON (Atlantic 0-86651)	31	17
46	**BREAKFAST IN BED** BRENDA K. STARR (MCA 23796)	42	12
47	**I WANT TO BE YOUR MAN** ROGER (Reprise/Wraner Bros. 0-20771)	33	13
48	**LOVE CHANGES** KASHIF & MELI'SA MORGAN (Arista ADI-9627)	43	5
49	**THE NIGHT YOU MURDERED LOVE** ABC (Mercury/PolyGram 888 864-1)	46	15
50	**I'M BEGGIN' YOU** SUPERTRAMP (A&M SP-12254)	45	4

NEW 12" RELEASES

BOBBY WOMACK (MCA MCA-23827)
OUTSIDE MYSELF (12" Extended Version) (6:51) (Prize Creation/Tenacious Tunes/Jonathan Apple Song/Evan Ash Music) (ASCAP) (George Michel Elian-Richard Ash-Barbara Rothstein) (Producers: Bobby Womack-Frank Hamilton 3)

THE CONTROLLERS (MCA MCA-23810)
PLAY TIME (12" Vocal Version) (4:56) (Irving Music, Inc./Lijesrika Music/Jonell Publishing) (BMI) (Sam Dees-Janet DuBois) (Producers: Ralph Benatar-Galen L. Senogles)

CENTERFOLD (COLUMBIA 44 06937)
PARTY REBELS (12" Extended Dance Version) (6:09) (Gentlemen West Music) (BMI) (Keni Towns-Phil Jones) (Producers: Keni Towns-Phil Jones)

DENIECE WILLIAMS (COLUMBIA CAS 02909)
I BELIEVE IN YOU (12" Vocal Version) (4:15) (Gateway Music House Songs) (ASCAP) (D. Raynor-K. Lamor) (Producer: Steve Levine)

VARIOUS ARTISTS (GAMBLE AND HUFF GH312)
RUN JESSE RUN (12" Version) (4:22) (Downstairs Music/Piano Music Adminstered By The Mighty Three Music Group) (BMI) (Kenny Gamble-Leon Huff-Cary "Hippy" Gilbert- Walter "Bunny " Sigler) (Producers: Kenny Gamble-Leon Huff)

NATALIE COLE (EMI-MANHATTAN V-56084)
PINK CADILLAC (12" Club Vocal Version) (7:29) (Published By Bruce Springsteen) (ASCAP) (Bruce Springsteen) (Producer: Dennis Lambert)

VISIONS (POLYDOR 887 144-1)
IT'S A CHOICE (12" Club Mix Version) (6:30) (V-Haus Music/Whiskers Music/Christy-Dawn Music) (ASCAP) (Terry Gibson-Tim Moore-David Stewart-Donald Stewart-Elzy White) (Producers: Visions-David Conley)

CREAM TEA (TOP SHELF TS 1002)
SILHOUETTES (12" Version) (5:35) (Regent Publishing) (BMI) (E. Slay-B. Crewe) (Producers: Dutch Robinson-Claude Robinson Jr.-Shon Stewart)

CREAM TEA (TOP SHELF TS 1003)
DON'T DISAPPEAR (12" Version) (5:19) (Chabaray Publishing Ltd.) (ASCAP) (W. Blunt-B. Spradley-C. Smith) (Producer: Claude Smith Jr.)

DAVID RUFFIN AND EDDIE KENDRICK (RCA 6925-1-RDAA)
ONE MORE FOR THE LONELY HEARTS CLUB (12" Vocal Version) (3:50) (Charles White Music,) (BMI) (Charles White-Charles Kendrick-Marvay Braxton-John Oates-Jim Bonnefond) (Producers: John Oates-Jim Bonnefond-Rick Iantosca)

MOST ACTIVE

JODY WATLEY–Some Kind Of Lover–MCA

STRONG ACTIVITY

PEBBLES–Girlfriend–MCA
SHANICE WILSON–No Half Steppin'–A&M
TEMPTATIONS–Look What You Started–Motown
SALT-N-PEPA–Push It–Next Plateau

CLUB PICK

Rocket It 2 U–The Jets–MCA
Barry Johnson
Club: Pegasus
Kansas City, Mo
Comments:
"Aimed Directly At The Club Crowd. It Should Be A Big One For This Talented Family!"

RETAILER'S PICK

I Want Her–Keith Sweat–Elektra
Fortune Records
Manager: Royce Fortune
Location: Inglewood, Ca.
Comments:

"This Is One Of Hottest Retailing Record For Us! Everyone Is Buying The Album Which Is A Great Compilation Of Music. This Young Artist Has An Album Of Platinum Plus Potential!!"

ON JAZZ

BETTY – "I recorded for record labels, but there was really hardly any promotion," says **Betty Carter**, who, since 1970, has put her records out on her own Bet-Car label. "What record companies tend to do about jazz is that, if the market says that jazz is only one percent or ten percent or three percent or five percent of the business, this is all that they seem to put their initiative in. 'Okay, we're going to sell 10,000 records, so let's just put out 10,000 records.'

"I still think there is a wider market out there for jazz, but I think that the record companies just tend to lean over and deal with the percentage that they've been going with all these years. So that is the problem – if you sell a record, the record company will just put the record out there; and if it doesn't sell, then that's the end of it. But I think that, like they do in the pop field, they should put more into it. I think that we would develop a much wider market for jazz. Because I think that the time is really right for a new audience."

The time, it would seem, is really right for Betty Carter. One of our very best jazz singers – indeed, one of the very few bonafide jazz singers – Betty Carter is about to put out her first major label album in years. Verve will release a new Betty Carter album in the spring and, on top of that, will issue all the Bet-Car albums – and there are some mighty fine Bet-Car albums – in all three formats. To date, Bet-Car has been a vinyl-only operation.

Besides her prowess as a vocalist – and there is nothing in jazz quite like the sight and sound of Betty Carter singing herself into a corner on a standard, reinterpreting the lyrics so that you hear a song you've known all your life and hear ironies where there were never ironies before – Betty Carter has been one of the most eloquent drum-beaters for jazz. She sits on panels, she makes speeches, she has been very vocal in her opinion about what is jazz, what isn't jazz, and what's happening in this art form.

"Well, Wynton's taken over for me now, he's doing it now. And the thing about him doing it is he's a man and he's a classical person, which gains a lot of respect. And he's young. And when young people see a young person telling them this or that, they seem to be more affected by that. I thought that the young people seeing me with young people playing with me would help. And it does help. But with Wynton, with the kind of press he's been getting, he's been really effective in getting a lot of young black kids interested in the music. Because that's really what I'm interested in dealing with: getting young black kids interested in this music.

"The white colleges – the large colleges – have brought us to their colleges. In the black colleges, we have not had the chance to really get down there and sell, sell, sell, sell this music like we should. And when we do bring this music to the black colleges, we bring down a bunch of old fuddy-duddies. And young kids are not interested in looking at old fuddy-duddies, the think it's old-time music. So if they brought a bunch of young kids down there, their peers, I think it would be more effective. So now that Wynton's doing it, I'll just let him do that. And I'll still continue to do my thing, because it's all about the culture, it's all about black culture. I want to make these young kids realize that it was the black people who started this wonderful music of jazz, and not **Dave Brubeck.**

"In fact, I was in Ann Arbor recently and there was a group of young black kids who came to seem me. And one of the students asked me, 'Why are there more white people here than black people?' You see what I mean?"

Another project that should see the light of a record release this year is a very unusual meeting of a pair of jazz divas. Betty Carter and **Carmen McRae** recorded together live at San Francisco's Great American Music Hall, but the release of the record has been held up due to some legal wrangling. Betty is confident that it will be sorted out soon, and this unique item – which she says is "very, very, very good. Very interesting and very good" – will hit the streets.

"They've got to market jazz, they've got to do better," says Betty Carter about the record company powers that be. "I hope I can inspire PolyGram and Verve, I hope I can have a real affect on their marketing side of the business. The companies can just promote the artists they get a little better. And they can get good artists, young good artists who have the enthusiasm, the inspiration, the love for the music, so that they won't have to defect later on. Let them stay in the business a little longer, so they can just improve on their art, get better and better, and not have to say, 'Well, nothing's happening to me, so I guess I'll just go over and get a hit record and be unhappy.'

"I don't want that to happen."

Lee Jeske

CASH BOX JAZZ ALBUMS

	Title, Artist, Label, Number, Distributor	LW	WOC
1	*MARSALIS STANDARD TIME VOL. 1* WYNTON MARSALIS (Columbia FC 40461)	1	22
2	*RENAISSANCE* BRANFORD MARSALIS (Columbia FC 40711)	3	16
3	*COLLABORATION* GEORGE BENSON/EARL KLUGH (Warner Bros. 25580-1)	2	32
4	*DIANE REEVES* DIANE REEVES (Blue Note BLT 46906)	6	14
5	*DIANE SCHUUR & THE COUNT BASIE ORCHESTRA* (GRP GR 1039)	5	20
6	*PORTRAITS* LEE RITENOUR (GRP 1042)	7	17
7	*STILL LIFE (TALKING)* PAT METHENY GROUP (Geffen GHS 24145)	4	29
8	*THE GIFT OF TIME* JEAN-LUC PONTY (Columbia FC 40983)	10	15
9	*GO* HIROSHIMA (Epic FE 40679)	9	26
10	*BRASIL* THE MANHATTAN TRANSFER (Atlantic 81803)	8	9
11	*JUST BETWEEN US* GERALD ALBRIGHT (Atlantic 81813)	12	9
12	*STORIES WITHOUT WORDS* SPYRO GYRA (MCA 42046)	11	24
13	*SIESTA* ORIGINAL MOTION PICTURE SOUNDTRACK MILES DAVIS/MARCUS MILLER (Warner Bros.25655)	16	8
14	*STRAWBERRY MOON* GROVER WASHINGTON, Jr. (Columbia FC 40510)	14	27
15	*TIRAMI SU* AL DI MEOLA (EMI-Manhattan MLT 46995)	13	14
16	*EVERYNIGHT LIVE AT VINE ST* JOE WILLIAMS (Verve/Polygram 833236)	17	16
17	*GOOD NEWS* FATTBURGER (Intima SJ 73287)	19	12
18	*DUOTONES¤* KENNY G. (Arista AL8 8427)	15	76
19	*MICHAEL BRECKER* (MCA/Impulse 5980)	21	40
20	*DISCOVERY* LARRY CARLTON (MCA 42003)	18	30
21	*STEPPIN' UP* HANK CRAWFORD/JIMMY MCGRIFF (Milestone M-9153)	22	5
22	*NAJEE'S THEME¤* NAJEE (EMI America ST 17241)	20	62
23	*THE VILLIAGE* HENRY BUTLER (MCA/Impulse 2-8023)	26	11
24	*LOVE IS A RUSH* WILTON FELDER (MCA 42096)	23	9
25	*BRAZILIAN ROMANCE* SARAH VAUGHAN (CBS Masterworks FM 42519)	25	21
26	*LIVE AT THE ALLEY CAT* CAPP & PIERCE (Concord CJ-336)	28	4
27	*FOUR CORNERS* THE YELLOW JACKETS (MCA 5994)	24	37
28	*CRYSTAL* AHMAD JAMAL (Atlantic 81793)	27	14
29	*STREAMLINES* TOM SCOTT (GRP 1044)	32	13
30	*A CHANGE OF HEART¤* DAVID SANBORN (WarnerBros. 27479-1)	31	54
31	*DIGITAL DUKE* DUKE ELLINGTON ORCHESTRA (GRP GR 1038)	29	35
32	*GETTING THERE* JOHN ABERCROMBIE (ECM 833494-1)	35	2
33	*INFERNO* BIRELI LAGRENE (Blue Note BLJ 48016)	DEBUT	
34	*ZOE'S SONG* PETER MOFFITT (Novus 3020-IN/RCA)	30	3
35	*KALEIDOSCOPE* MIKE METHENY (MCA/Impulse 42023)	DEBUT	
36	*I THOUGHT ABOUT YOU* SHIRLEY HORN (Verve Dig 8332354)	33	11
37	*ILLUSIONS* ELIANE ELIAS (Denon 33CY-1569/Blue Note BLJ 46994)	36	9
38	*SYMPHONIC DREAMS* GERRY MULLIGAN (Projazz/Intersound CDP-703)	34	4
39	*CRYSTAL STAIR* DONALD HARRISON TERENCE BLANCHARD (Columbia FC 40830)	37	17
40	*THE OTHER SIDE¤ OF ROUND MIDNIGHT* FEATURING DEXTER GORDON (Blue Note BT 85135)	40	59

JAZZ FEATURE PICKS

TRIBUTE TO COUNT BASIE – Gene Harris All-Star Big Band – Concord Jazz CJ-337 – Producer: Bennett Rubin

The robust, two-fisted piano veteran leads a robust, two-fisted big band (featuring Bill Watrous, Jon Faddis, Snooky Young, Ray Brown, Plas Johnson, guys like that) through a properly-swinging nod to Count Basie.

TRIPLE TREAT II – Monty Alexander/Ray Brown/Herb Ellis – Concord Jazz CJ-338 – Producer: Chris Long

One of the finest small swing groups working in a delightfully toe-tapping live date, made a quadruple treat by the appearance on half the album of violinist John Frigo, an underrecorded Jimmy Dorsey vet.

FUERTE! – Poncho Sanchez – Concord Jazz Picante CJP-340 – Producer: Chris Long

Bubbling latin jazz from the fine West Coast percussionist and his hot octet.

LOOKOUT FOR HOPE – The Bill Frisell Band – ECM 833 495 – Producer: Lee Townsend

The adventurous guitarist in his third ECM outing: a wooly and witty affair featuring solid writing and fine solo and ensemble work from the leader, cellist Hank Roberts, bassist Kermit Driscoll, and drummer Joey Baron.

GETTING THERE – John Abercrombie – ECM 833 494 – Producer: Lee Townsend

Veteran guitarman plows familiar material – his own not-quite-fusion, not-quite straight-ahead territory. Michael Brecker guests.

THREE-WAY MIRROR – Airto Moreira/Flora Purim/Joe Farrell – Reference Recordings RR-24 – Producers: J. Tamblyn Henderson, Jr., Airto Moreira

Reedman Joe Farrell's last date is a breezy Brazilian-tinged affair, with the Moreiras shedding their fusion skin for an enchanting "Light as a Feather" sound.

THE INDEPENDENT WAY

A Special Sweetheart Salute

Women In Music Make The Music Happen

Two of the hottest songs on the Top 100 charts in every trade publication are 4th & Broadway's "Pump Up The Volume" by M/A/R/R/S and Next Plateau's "Push It" by Salt-n-Pepa.

It's unusual enough to see independent product reach this level . . . to fulfill the airplay and sales criteria necessary to entering the chart stratesphere, being in the top twenty with a bullet . . and it is doubly remarkable when both those records are being brought home by companies with women at the helm.

Jenniene Leclerc, partner and co-owner of Next Plateau, the label home of the dynamic female duo Salt-n-Pepa, has strengthened the company's internal operations while achieving a tremendous market growth and a higher degree of visability for her label and its artists. Her long range goals include the hope for broader, wider-ranging success, with controlled upward growth that will see Next Plateau becoming even more dominant in the years to come.

Cathy Jacobson, who is vice-president and general manager of 4th & Broadway as well as Antilles and Mango Records, is responsible for coordination of all sales, marketing and promotion efforts in addition to personally arranging for the independent distribution of the product. In addition to her success with M/A/R/R/S, Jacobson also enjoyed chart action last year with Eric B. & Rakim's "I Know You Got Soul" and "I Ain't No Joke" and their enormously successful album *Payed In Full*, which is still on the Top 100 Albums charts after 26 weeks.

Both these women have broken ground through their competitive spirit and their continuing belief that all things are possible. The Independent Way is happy to recognize and salute their contribution to the independent record industry.

Kat On a Hot Vinyl Record

PR Sweetheart

Mark Pucci and Associates' Kat Stratton has been pushing product, groups, solo artists and nightspots for the last three years. A native of Virginia, Kat is a graduate of the Tidewater School of Broadcasting. After relocating to Atlanta to attend the Music Business Institute, she accepted an internship with the Mark Pucci organization, which led to her present position handling national tour publicity.

Kat's PR style is southern-warm . . . honey-baked . . . a "pleased as punch" kind of approach that has served her well in working with clients which include such blues labels as King Snake, HighTone, Black Top and Landslide as well as with groups such as Elektra's Guadalcanal Diary.

Kat says, "No matter what I do in the future, I know it will be music industry oriented. I'm a music person, and that won't change."

The Girls of Satellite

Competition Is The Name of The Game

TINA MOORE
Executive Director

Denise Stewart

Shakeena

"We intend to compete . . . and we intend to win." So speaks the dynamo whose energy provides the driving force behind the business and administrative operations of both Satellite Records and it's sister company, PACM International Music.

"I'm not in this business by accident, it's a business I grew into through the years, – through watching it happen, and participating in all phases of the industry while my husband and partner, **Pete Moore** (an original member of Smokey Robinson and the Miracles) went through Motown's Musical University. Believe me,it was quite an education. Publishing, booking, managing, public relations . . . we picked up all the tools of the trade and we learned how to use them."

Tina has applied that knowledge and experience in breathing life into the company that's very name places it in the stratesphere of the entertainment industry, **Satellite Records**.

DENISE STEWART
Recording Artist

Following the advice Denise offers in her debut album title, *Check Me Out*, Cash Box did just that. What we found was a personable young artist with a 4-1/2 octave plus vocal range, a songwriter, a producer and a strong advocate of the Satellite label and its policies and philosophies.

"I have some freedom here, I'm allowed to go where my talents take me. For instance, I have been writing for "Magic Lady," one of Motown's newest acts and Tina gives me her total support. I'm not sure that would be true elsewhere." Among Denise's upcoming projects are doing the producing chores for Satellite's newest recording artist, **Shakeena**, and continuing to hone her songwriting skills with an eye towards her own second album.

SHAKEENA
Recording Artist

"There is a definite freshness about **Shakeena**," says label head Tina Moore about her newly signed artist. "She has a unique style that is true to her heritage without loosing its commercial value. In the last few months, working with her both from a business stand point and watching what's happening as she and Denise work on her LP in the studio, I have come to realize that this artist is going to generate a lot of interest. In fact, we have simply named her debut album *Shakeena* because it is a reflection of the artist, and needs no other title."

The self-titled LP is scheduled for an April release. Watch for the review in The Independent Way.

Watch for Phyllis Wickham's column *Indie Groove*, returning next week in this space.

Sweethearts of Rock

The Cat Women of Austin

Austin, Texas is just one of a handful of "alternative" music hotbeds that grew out of the musical stagnation of the seventies. At the heart of this movement were individuals whose lives were literally centered around the music scene. One evening in 1981 at Club Foot, a happenin' night spot at the time, two of these personalities met. Laura Croteau, a bass player educated in Radio/TV/Film production, and Stacey Cloud, a native Texan with an art background, hit it off immediately. And so began the collaboration that would eventually become Rabid Cat Records.

Stacey Cloud

photo: Debbie Pastor

Laura Croteau with Ivan, the Cat

Executive producer Croteau and her band La Danza recorded an EP on Laura's own Frodo Records. Due to legal pressure from Tolkein enterprises, the label was forced to change its name. And thus, in 1984, Rabid Cat Records was born. The first release on the new label was the single, "I Hate Myself/Bad Times" by the Offenders. Later that same year, two other 7" EP's would be released by stablemates Not For Sale and N.O.T.A. (None Of The Above). The beginning of 1985 would see the release of what was, and still is, Rabid Cat's biggest seller to date – Scratch Acid's 12" EP. From this point on, the label would release only LP's. Full-length albums followed by the likes of the Offenders, N.O.T.A., Not For Sale, and Scratch Acid. It was the latter release that sports the limited edition spectrum paper cover. Although sales were good, Rabid Cat faced the problem of being pigeonholed into the role of "Austin's hardcore label." Last year, the eclectic releases by new artists Happy World and Texas Instruments would change all that.

"Our approach from the beginning has been to hand select bands that seem to be bursting with potential, and we would develop their careers; then, us as a label would grow along with our bands...We like to consider ourselves a breeding ground for new bands." Cloud and Croteau are totally committed to excellence. They allow their bands 100% artistic control and work hand-in-hand with them on every step of each project. The two women work A & R together. With Laura being the risk taker and Stacey playing "the guardian of sane planning," they complement each other perfectly. Cloud's main responsibilities center around the designing and laying out of record jackets, lyric sheets, advertising, and all other creative aspects in general. She is also the label's own radio promotion department. Croteau basically handles the "business" end of the company, while also playing chief publicist. The label has a distribution deal with Mordam Records of San Francisco. Run by Ruth Schwartz, this is the company that also distributes the women-run and controversial label, Alternative Tenacles. In Europe, where the Rabid Cat releases are at least as popular as at home, the product is released through the G.W.R., AM Music, and Fundamental Music companies.

The spring of this year will see the release of albums by Texas Instruments and Happy World. The T.I.'s will continue their week long jaunts throughout the southwest and central states, while Happy World is planning an extensive U.S. tour to support their LP. For more information concerning product availability (Hint: Get a hold of the groovy limited edition before it's too late!) and/or tour itineraries, contact Stacey or Laura at (512) 926-9969/451-1402. Or write: Rabid Cat Records, P.O. Box 49263, Austin, Texas, 78765.

Kevin Coogan

Rappin' With Sweet Tee

Profile artist Sweet Tee was rappin' when rappin' wasn't cool. Since the first time the Queens native heard The Sugarhill Gang's "Rappers Delight," she was hooked. At school, she spent all her free time working on her rhythm and style and writing lyrics. Soon after, The Fantasia opens which gives Tee (Toi Jackson) the opportunity to check out many aspiring rap acts while hearing the latest releases.

Through her connections at The Fantasia, she hooks up with Davey D. The majority of the next few years are spent dancing and rapping with the Davey D road show. While on tour, Sweet Tee hooks up with fellow Queens native and producer, Hurby Luvbug. Upon their return, they record a rap with DJ Jazzy Joyce and are quickly signed to Profile. Next comes an appearance on Profile's X-Mas Rap LP with the single, "Let The Jingle Bells Rock."

Now for the good stuff. January, 1988 – Sweet Tee and Hurby hook up again for the 12" release of "I Got Da Feelin' " b/w "It's Like That Y'All." Currently, the single is at number 64 and bulletting up the *Cash Box* B/C chart. Bigger in England than her home turf at the moment, Tee is quickly climbing London's pop charts while gracing the cover of one of the city's most prestigious music periodicals. With her debut album set for a March release, Tee will most likely be one of the top female artists in her field – Now ain't that sweet.

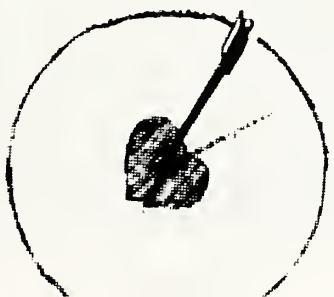
Kevin Coogan

Sleeping Bag Sweethearts

Joyce Sims Climbing Towards Stardom

When Joyce Sims started writing songs in Rochester back in 1983 she wanted to achieve success, and, after having one of her songs receive an honorable mention at the American Songwriters Festival and then Robby Watson cutting a few demos on her at his Smoking Amigo Production Company and telling her they were good enough to "shop around," well, Joyce just knew she was on her way.

The folks at Sleeping Bag were well impressed, too, and by mid-1986 they had released her first single, "All In All," which topped the intenational dance charts and led to Joyce's being named Best New Female Artist by both the Boston Record Pool and the New England D.J. Association. In 1987 Sleeping Bag released a second 12" single, "Lifetime Love," which ran for 15 weeks on domestic black contemporary charts and made Joyce the darling of clubs up, down and across America as well as in Europe and the United Kingdom. This gave momentum to the release of *Come Into My Life*, the Sims album that is still selling in what Sleeping Bag's Juggy Gales calls "excellent numbers" world wide. The second 12" single, the album's title cut, was sent out shortly before Christmas last year and is currently 20 with a bullet on black contemporary domestic charts and is enjoying its third week at number one on England's pop charts.

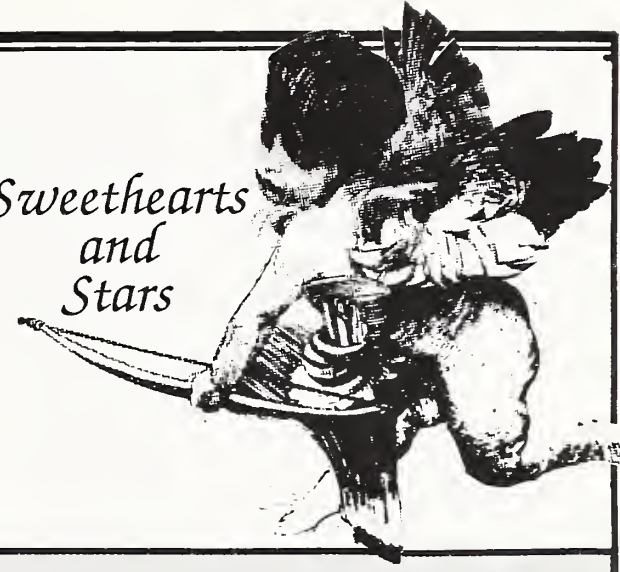


"It's all really new to me. It's not what I expected as far as the work goes . . . but it's the life – I love it."

In support of her British Isle's success, Joyce recently returned from London where she taped Top Of The Pops and immediately headed for a gig in Jacksonville, N.C. hosted by KIS 102, then went on to an appearance in Washington, D.C. before winging it to the Golden State to appear on Don Cornelius' *Soul Train on February 7 (check your local papers for air date later that month). In her spare time,* Joyce is working on putting together a back-up band and stage show for a tour of England and Europe. While still in the planning stages, it is expected that this tour, currently pencilled in for late April, could possible last till early June.

And get this. Joyce is also still writing songs for her Tawanne Lamount Music Publishing company, and expects to be in the studio by summer working on her next album!

Her label is on the brink of releasing the third 12" single from *Come Into My Life*, the danceable ditty, "Walk Away." It would be reasonable to expect that she will also be covering a lot of territory promoting that product as well. When Joyce says she didn't realize how hard she'd be working in pursuit of stardom, it's easy to believe her. But it's also easy to believe that she loves it . . . as she said, "It's the life!"



Nocera

Experiencing Sweet Success

After hitting last year with "Summertime, Summertime," which began as a hot dance single before invading both the top black contemporary and top 100 pop charts, Nocera has been working on promoting her new album, *Over The Rainbow.*

The first single from the LP, "Let's Go," was released in late 1987 to club acclaim for its dynamic mix by Little Louie Vega and the hip, hop editing of the Latin Rascals. Nocera's long time association with her co-producer, Floyd Fisher, has paid off in a what will apparently be an enduring career. Nocera is a multi-talent in her own right as she plays guitar, bass and synthesizer in addition to writing and singing her own songs. Watch for her videos and, if your in New York, look for her live appearances at dance clubs. She's quite a performer.

A Private Conversation With Val Young

Ring....ring....

V.Y.: Hello.

C.B.: Hi, Val. This is Cash Box calling . . . you have been selected to represent Amherst Records in our Sweethear issue, focusing on female recording artists and other women in music. How's that sound?

V.Y.: Great, terrific. You know, I'm still doing dates based on the success of *Private Conversation*, it's (the album) still very popular on the east coast, so I'm constantly working in clubs in Philadelphis, Detroit, Toronto, New York and Buffalo ... and smaller towns in between.

C.B.: Rick James wrote and produced that album; how did that association come about?

V.Y.: Well, I was in Memphis, Tennessee on tour with George Clinton's Parliament/Funkadelic show and I heard that Rick James was coming in to play the Mid-South Coleseum. What can I say – I had been wanting to meet Rick ever since I first heard "You And I," so I just let Parliament/Funkadelic go on without me and stayed over to meet him. That was in 1979 and we've been friends ever since.

C.B.: How about signing with Lenny Silver's Amherst label, were you shopping demos, or how did you meet?

V.Y.: Lenny Silver was well acquainted with Rick, they were industry associates as well as friends and Lenny often came over to Rick's studio and visited in Rick's home. It wasn't long after he had been there listening to what Rick and I were doing that he contacted me and said he wanted Val Young on Amherst Records. So we got together, the deal was made and that was that.

C.B.: What about the future, are you going back into the studio anytime soon?

V.Y.: I hope to, but right now I'm still in Detroit, my hometown, getting ready to relocate to Los Angeles. I'm very interested in expanding my career into movies and television, but I know that's going to take some hard work. That's why I'm planning to study acting, drama ... whatever it takes till I feel confident. I want to do my homework before I step out there.

C.B.: Thanks, Val, for the Private Conversation. See you in L.A.

V.Y.: I look forward to it.

Val Young's personal representative spoke to Cash Box and shared the following information: "We're expecting to release another single from Val's album (which is still very active), and hope that she will be at work on her second album soon. We all wish her well in Los Angeles ... she's a sweetheart."

Next Plateau's Sweet Sensation

Talk about showstoppers! Talk about singing! Talk about dancing! Talk about talking the hip, hop, right on rap! As anyone who caught their summer engagements in Florida last summer can attest, these three young lovelies are definitely worth some spirited conversation.

Although they are all still in their teens, they bring a natural effervescence and musical maturity to both their recorded and live performances. Two members of the group, Betty and Margie, have both studied modern dance. Betty was a vocal music major at New York's famed Music and Art High School while Mari, the youngest member of the group, has developed an exciting rap style that belies her training in the most classical of all dance forms, the ballet.

Their debut single, "Hooked On You" was a chart item for 14 weeks in 1987, and even sweeter things are due for Sweet Sensation in 1988.

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Radio Sweetheart

Pam Wells: KACE's Ace PD

Los Angeles radio station KACE took a giant step towards improving their market share in November of 1987 when they hired Pam Wells, formerly program director at Memphis' #1 share station, WHRK. Pam had joined WHRK on a sunny March Monday back in 1983.

"I recall the exact date," Wells said. "It was March 21st, and I was the morning air personality. That was before the AM station was sold. We were steady holding on to 2nd and 3rd spot and were moving into 1st when the program director position became available.

"Now, you don't go into a winning situation and try to fix it. It's finding the areas that you *can* improve . . . while maintaining what you already have . . . that's what takes judgement."

Pam proved more than capable at decision making both in her morning airtime slot and in wearing her PD hat as WHRK kept its #1 share for three years running. Her philosophy is now as it was then, to look for a need in the market area, to find a void and fill it. She says, "Our cummulative share is increasing . . . miracles are not possible overnight. We're working to build a *consistency*; getting out in the community and doing things for the kids that the parents can appreciate. Actually, we're just getting started in building a community base. We've got a foot in the water, but it will be awhile before were doing laps in the pool."

Pam passes a lot of the credit for KACE's strides on to the rest of the KACE staff, pointing with obvious pride toward Steve Woods, a veteran announcer who fills the mid-day slot; Lisa Lipps, KACE's music director and afternoon drive DJ; E.Z. Wiggens, a mainstay in the 7-Midnight post; and Marsha Robinson who hosts KACE's overnight *Slumber Party*. Pam, herself, continues her morning show, *Toast and Jam*, which she pilots with co-host Sam Putney, former morning news personality at KJLH.

With regard to picking records for the KACE playlist, Pam says, "I listen to them all. Every one that comes in. I don't care if it comes in a gold wrapper delivered by six women in satin or if it's just part of the regular morning mail. I listen. Out of 50 records, one might be the one your looking for. You never know where you're going to find a hit."

"The hard part is being the independent label out there on a limited budget . . . with an anxious artist and a lot of money tied up in product that he *knows* many radio people won't even listen to. I think it's just as much a part of my job to listen to *and play* good independent product and it is to *listen to* and play good records from the majors. I don't just slam a single on the playlist because it comes from a known label; I don't believe that's a guarantee of anything. I trust my own judgement and I do listen to a record before I even think of adding it."

While Pam Wells is content with her position for the time being, she admits that she has keen desires to investigate talents she is just becoming aware of. "I recently signed to do *Shooting The Breeze*, an interview-type format radio program being nationally syndicated by Westwood One. I'm pretty pleased with myself right now, but there's so much more to do. I want to get into acting . . . I don't know . . . no one knows what the future holds. But one thing is certain, it will always revolve around radio. Radio forever. ■

For Eclectic Tastes

With A Little Luck
DEIDRE McCALLA
Oliva Records (LF 953)

Eclectic defines McCalla on this collection of self-written songs. Her instincts for writing accessible tunes lead her from country to jazz to R&B...all handled professionally. Highlights include "The Cat Song", a funny interaction with a feline foe. Also strong in a country vein is "Mama's Little Girl." "Would You Like To Dance", if re-cut with an established R&B artist could be a hit...in fact a career as a songwriter might be a good move for McCalla. (Ask Holly Knight how she got her start.)

With You On My Side
BONNIE KOLOC
Flying Fish Records (FF437)

Fans of Judy Collins and Joan Baez will enjoy Bonnie Koloc's sweet voice. High point on LP is an acapella rendition of her "Love Song For Iowa" which ought to be the state's song. She shows a harder bluesier side with the songs "Gun For the Game " and "Mama Chicago". Although we like some of her songs, we'd like to hear a couple of standards, just to see how she'd interpret them.

Nikki Hornsby
HUNGRY FOR LOVE
C. Junquera Productions (NH-2)

Apparently, this single was released and distributed by the artist and C. Junquera Productions. Nikki's grandfather, Dan Hornsby, is in the Atlanta Ms. Hornsby has taken on a considerable challenge in attempting to be singer, songwriter and, according to her own bio, "personally took every step from lacquer/master at Capitol Records to WEA manufacturing processing plant to printing of the record sleeves." The product has merit, Nikki has a wonderfully pleasing and well-developed singing voice and the song itself meets the basic criteria for country airplay. Perhaps what's missing here is simply direction and knowledgeable guidance, which will undoubtedly come with time. Listening copies of the two singles available are yours for the asking at C. Junquera Productions, P.O. Box 393, Lomita, CA 90717.

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Fantasy Sweethearts

Shirley, Veda, Mavis, Mabel, Jean, Barbara, and Inez.

The Stax Soul Sisters
VARIOUS ARTISTS
Stax/Fantasy (MPS 8543)

Stax Records existed as a company for only fifteen years between approximately 1960 and 1975, but it's contribution to the history of American music is an important one. Founded by brother and sister Jim Stewart and Estelle Axton, the company brought together a unique collection of talented black performers to create the " Memphis Sound". Although "soul" as we knew it then was the confluence of many musical styles that were constantly evolving, it was Stax that captured the grittier, tougher, street side, as opposed to another great black label Motown, which had a slicker approach. This collection is a brilliant example of some of the best women ever to sing in this genre, and some of the best written and produced tracks that Stax ever turned out.

Side one opens with "It Ain't No Fun", sung by Shirley Brown (who was responsible for the firm's last hit in 1974, "Woman to Woman"). Her gospel background and tone gives her a very "Aretha" sound. Brown worked closely for many years with Albert King, who brought her into the Stax roster.

Mavis Staples

The sound on this ballad, as on all the cuts is excellent - Fantasy (who acquired the Stax masters) has done a great job with the stereo remastering.

Veda Brown follows with the memorable reggae-tinged "Short Stopping". Next is Barbara Lewis, singing "You Made Me a Woman", written by Tony Hester of the Dramatics. Linda Lyndell sings "What a Man", one of the most exciting tracks on this collection, and her only big hit. It is a mono cut, yet it still manages to get your foot tapping. Carla "Queen of Memphis Soul"Thomas sings the song "Guide Me Well" and "You've Got a Cushion to Fall On". Her alluring voice has a certain innocence, making these performances truly memorable.

A great Mavis Staples cut comes next: "Since I Fell For You". This is an often covered standard, but she lends her unique, contralto sensuality to it. Side One is rounded out by one of the biggest Stax successes, Jean Knight, singing "Carry On". She also opens side two with one of the biggest Stax hits Mr. "Big Stuff". Both tracks were produced by veteran Crescent City arranger Wardell Quezerque at Jackson, Mississippi's Malaco Studios.

Mabel John sings "Running Out", another mono track on the album. She is the sister of the late Little Willie. This song was written by the famous writing team of Nickolas Ashford and Valerie Simpson. When Mabel left stax, she went on to sing with Ray Charles.

"Your Sweet Loving " follows with a great soulful performance by Margie Joseph. Filling out this outstanding collection is Inez Foxx singing "The Time", Jean Knight again with "You Think Your Hot Stuff". Finally is a cut by Judy Clay, "Bed of Roses". Clay comes from the New Jersey family that produced Dionne Warwick, Dee Houston and Cissy Houston and her daughter Whitney.

The Stax Soul Sisters is one of the best definitions of a unified sound from one of the most influential labels around, and is highly recommended for everyone who loves great, soulful music.

Julius Robinson

Classic Sweethearts!

FANTASY INC
TENTH AND PARKER, BERKELEY, CA 94710

Carolina Sweetheart

This One's For You, Bev.

When The Independent Way attended the NARM Operations Conference in North Carolina, we apparently went snow-blind in the course of the Record Bar store and distribution center tours. At any rate, we certainly had foot-in-mouth desease when our last issue came out and we found out that we had relocated Record Bar's prototype store from its true location in the South Square Mall in Durham to two other locations, Southside Mall and Southcoast Mall, which, we insisted, were to be found in Chapel Hill. We must have inhaled too much developer when we were printing the photographs.

Then Beverly Orchard, a Record Bar employee who participated in the distribution center tour, made us feel a whole lot better by telling us that the stories were "wonderful anyway." Thanks, Beverly, and congratulations on your appointment to interim manager of Record Bar's University Mall store. One of your co-workers, Spike McFadden, who manages that wonderful prototype plant in the **South Square Mall**, said of you, "Beverly is always a help in locating information or product. She has a wonderful personality and is a great source of information and she's probably the most cooperative person I know . . . I never hesitate to contact Bev when I need assistance."

We're going to remember that the next time we go to Carolina. Thanks again, Beverly Orchard. You're a sweetheart!

SWEETHEART WITH THE WINNING EDGE

Sa-Fire, aka Wilma Cosme, encapsulates a latin influence mixed well with the soul sounds of a gospel choir and sprinkled with the distinct vocal stylings of a Barbara Streisand and a Cyndi Lauper, topped off with the audacity of a Madonna. It didn't take the folks at Cutting Edge Records long to realize that they had something of a phenomenon on their hands, especially when their new young star was choosen to tour the U.S. with Menudo last summer, leaving behind a chain of potential record buyers all anxiously awaiting her next release.

Current dance catalog includes three 12" singles, including two of 1987's biggest club records, "Summertime, Summertime" (which also made it to the pop charts), and "Let Me Be The One," and an innovative video interpretation of the latter done entirely in black and white using a 16 mm. camera.

Sa-Fire has already begun to pay back her youthful fans by participating in benefit concerts for such worthy causes as the fight against Muscular Dystrophy and lending her support to C.A.R.E. as that well-respected organization continues its aid to the underprivileged children in Latin America. She recently was the recepient of an award given by the New York City Substance Abuse Anti-Drug Campaign for her contributions to that effort.

All in all, Sa-Fire has already proven herself to be an up-and-coming artist with the humility and *humanity* to be around for a long time. Look for her new single within the next few weeks, and her first album, *It's A Crime* to be released in early June.

Distribution Sweetheart

Joyce Lynn Works For Unity

As a charter member of the Independent Action Committee, and as president of Great Bay Distributors, Inc., Joyce Lynn has constantly sought to help in opening communications between independent record manufacturers and independent distributors. She has devoted considerable time and energy in pursuing this goal, as well as in supporting The Independent Way as an important vehicle in helping to bridge the communications gap.

Her future goals include seeing to the continued growth of Great Bay through providing the best in sales, promotion and merchandising while investigating expansion into other areas of the industry. As far as the pressures of the independent distribution business go, Joyce says, "It's a business that demands that I be innovative, that I stay aware of trends, that I be constantly on the go . . . I can't imagine doing anything else . . . I love it."

Extensive tour planned for Fever/Sutra Sweethearts

Cover Girls Heading West

Just back from their ultra-successful Japan jaunt, Cover Girls Margo Urban, Caroline Jackson and lead singer Louise "Angel" Sabater, are on the road again. The group's "Show Me" was #1 on Japan's Dance Charts in December, leading to a second trip to that country in January. Now, with "Because Of You" still riding high, the girls have packed their high-fashion clothes for a February trek to the west coast.

Their beauty, talent and unique style has already made them the recepients of considerable (and enviable) press coverage, including the *New York Daily News*, where the editors saw fit to give The Cover Girls front page exposure in the entertainment section at a time when they had only one hit song to their credit, and *no album*. Then, of course, there was Andy Warhol's *Interview* magazine, which included photography by Rudolf Vandomere; a fashion feature in *Seventeen*, a *Dance Music Report* cover, a feature in Cleveland's *Plaindealer* and a nifty write-up in *The Boston Herald*. All this in addition to regular coverage over the past year in the record industry trades and all types of fan/fashion magazines.

How does this happen? Superior planning. Luck. Good music. Fantastic follow-up. Excellent label support. Great P.R. Three girls whose ambitions allow them to put aside any personality conflicts . . . working as a unit to see their individual dreams come true.

Not that there has never been a problem. Margo Urban joined the group after original Cover Girl Sunshine Wright dropped out. So smoothly was the entire affair handled that the general public was hardly aware that the change had taken place. Apparently, Margo brings the same sense of fashion, the same combination of beauty and talent, that Fever president Sal Abbatiello and producer Andy Panda Tripoli searched for when they set out to find the ideal young women to create the ideal girls' group.

If the amount of work you do has any relationship to the amount of success you will achieve, look for The Cover Girls to be around for quite awhile. Their west coast tour begins in San Francisco, continues to San Jose, Sacramento, Salinas and Los Angeles before crossing the California state line into Las Vegas, Mexico, New Mexico, Arizona, and heading back east for more appearances in the top dance clubs in Massachusetts, Connecticut and Rhode Island. The group will then proceed to Puerto Rico before returning to their native New York, where they are hoping to get back in the studio and continue their recording success with product that explodes across dance, black contemporary and popular charts.

READ THE INDEPENDENT WAY

Three Indies Get R.I.A.A. Certification

SALT - N - PEPA GO GOLD!!

WASHINGTON, D.C. – The R.I.A.A. Gold Certification list for January, 1988 includes three pieces of independent product. Next Plateau's Salt-n-Pepa album, *Hot, Cool & Vicious*, and Priority's *The California Raisins Sing The Hit Songs* both went gold on January 8th, while Profile's rap artist Dana Dane (*Dana Dane With Fame*) achieved gold status on January 21st.

Of the three honorees, only Priority product is distributed through branches. Both the Salt-n-Pepa and Dana Dane LPS were distributed and promoted through independent distributors.

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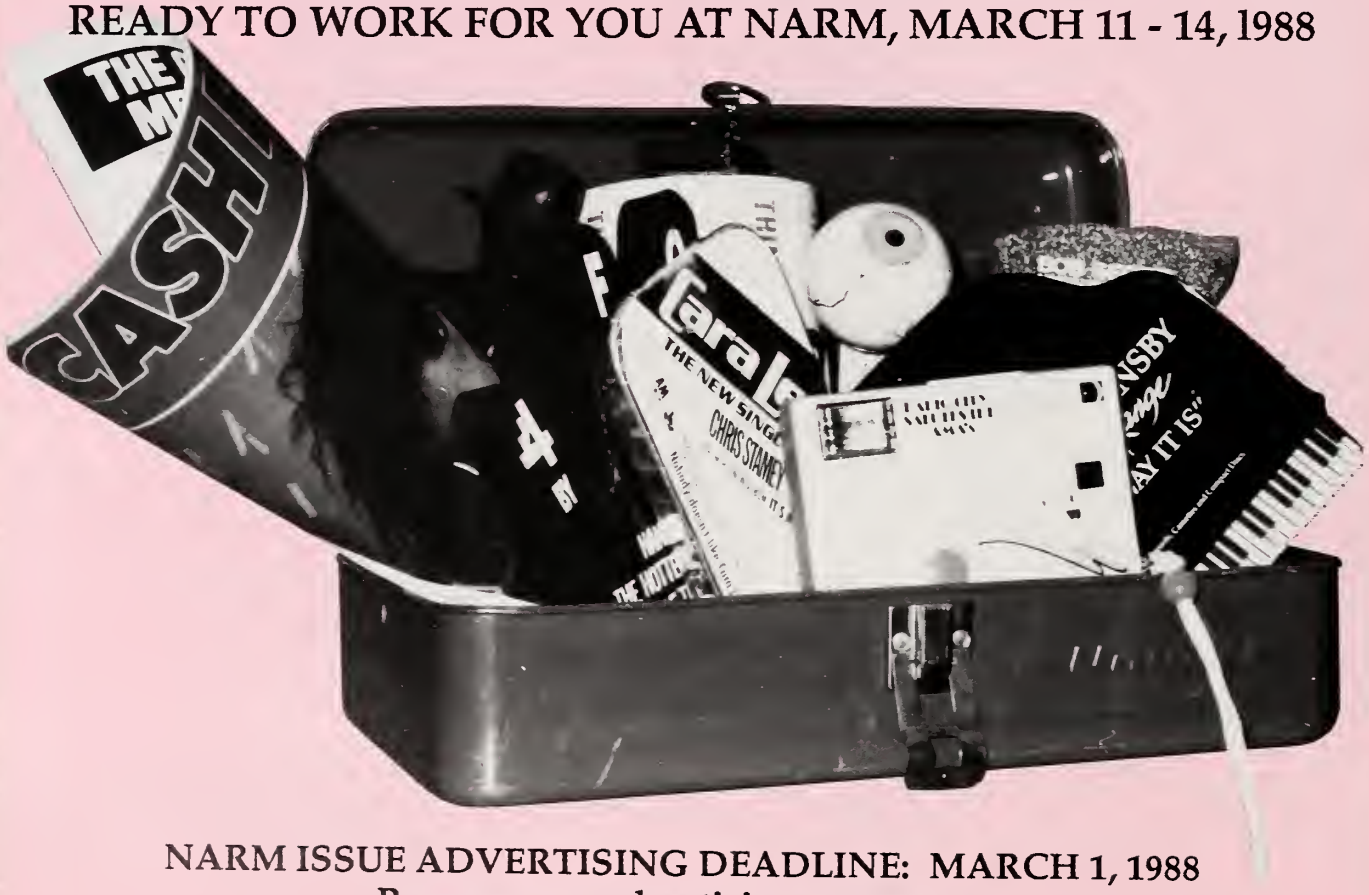

NARM ISSUE ADVERTISING DEADLINE: MARCH 1, 1988

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Skyline Sweetheart

Roseanna Vitro

One of the most challenging pathways for a contemporary musician is that of the jazz vocalist. Dianne Schuur, Diane Reeves, Sarah Vaughan, and Shirley Horn are a handful of singers currently enjoying successes in an often neglected art form. Each has paid her dues along the way and carved a niche in a culture obsessed with video/pop goddesses. The fortitude and commitment necessary to develop and sustain a career as a jazz singer is rare and admirable, and exemplified by recording artist Roseanna Vitro.

Vitro grew up in the small town of Texarcana, Arkansas, in a family of Gospel singers. She enjoyed a wide range of styles from "classic show tunes to folk to Jimi Hendrix" which eventually prompted a move to Houston, Texas. "I was sort of a Janis Joplin clone at the time, until I was discovered by jazz vocalist Ray Sullenger." Sullenger coached Roseanna, exposing her to music by the likes of Ella Fitzgerald and Nancy Wilson. She also began studying with world renowned tenor saxophonist, Arnett Cobb.

During her stint in Texas, Vitro played "The Houston Jazz Festival," "The Greenroom," and "Rockefeller's" among others. She hosted her own weekly radio program on KUHF in Houston and played numerous clubs in Dallas as well. The next big move was to the east coast den of jazz; New York. Since arriving there she has headlined at "The Blue Note," "Fat Tuesday's," "The Jazz Forum," "Jazzmania," "Town Hall," and "101 Greene St." She further developed her improvisation abilities through studies with Marie Moss and Bobby McFerrin and operatic skills with Professor Gabor Carelli of the Manhattan School of Music.

Vitro has two solo LP's to her credit. The first album, "Listen Here," featured musicians Kenny Barron, Buster Williams, Ben Riley, and Arnett Cobb, and received healthy national airplay in February and March of 1985. The newly released disc for Skyline Productions, "A Quiet Place," includes playing and compositions by Fred Hersh, Mark Egan, Joey Baron and Eddie Daniels and is again getting regular national exposure. Both records have some of the smoothest, most appeasing vocal emanations on vinyl.

Currently in the works is a record for TV and radio personality Steve Allen, with interpretations of a wide range of his material. The two have appeared together in several concert appearances for network radio and television. And as they say in jazz "you are who you play with," Vitro has also shared a stage with such lofty musicians as Wynton Marsalis, Oscar Peterson, Lionel Hampton, Buddy Rich, Hank Jones, Mel Lewis, Ben Riley, Billy Hart, Sal Nestico, Bob Moses, Marc Johnson, and Archie Schepp to name a few.

For additional information on Ms. Vitro contact The Brad Simon Organization at (212)980-5920, or Andy Kaufman of the Willard Alexander Agency at (212)751-7070.

Gene Ferriter

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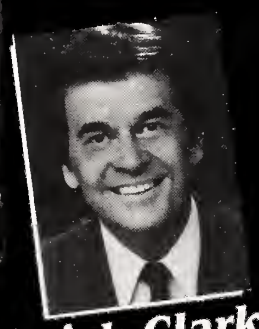

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AUDIO/VIDEO

NIXON MEETS IDOL, ROBOCOP – Pictured (l-r) President Nixon and Robocop hung out at the Waldorf Astoria Hotel in NYC. RoboCop rubout sweepstakes tickets, packaged in video cassettes of RoboCop provide for $25,000 in Instant Winner donations to Boys Clubs of America.

ORION HOME VIDEO RELEASES *ROBOCOP* – *RoboCop*, directed by **Paul Verhoeven** is now available for rental and sale (VHS $89.98). This is Verhoeven's first foray into an action "Hollywood" type film, and he gives it a cynical, comedic touch, which distances it from most films of this ilk. Star **Peter Weller** plays a Detroit cop in a future riddled by crime and corporate villainy. After being brutally murdered by a vicious gang of cocaine dealers, his mind and body are salvaged in the workings of an android cop, a product of the very corporation in cahoots with the criminals. Throughout, the acts of violence are graphically brutal, but somehow telling - in one scene a bad guy dies after being accidentally doused in toxic waste. Interspersed are futuristic local newscasts reporting war with communists in Mexico and a malfunctioning "star wars" defense system that accidentally hits a certain ranch in Santa Barbara where a former US President has retired. These elements elevate what is basically a sci-fi *Dirty Harry* into a deft attack at corporate insensitivity and governmental incompetence.

PARAMOUNT UNVEIL'S HITS BLITZ – Paramount Home Video has announced a new strategy to combat the "depth of copy" problem, involving nearly 10 million dollars in advertising. Essentially, it is a problem of video dealers underordering " A" titles because they are unable to gauge what the public's demand will be, resulting in customers coming into a store and being turned away, unable to rent or purchase a new title. First, Paramount will announce the release dates of six of the studio's hottest pictures earlier than ever before. Secondly, they will use a multi-step media ad saturation campaign.

Normally six to eight weeks prior notification is given, but Paramount has announced the release of *Beverly Hills Cop II* in March, *The Untouchables* in April, *Fatal Attraction* in June, *Raw* in July, *Planes, Trains and Automobiles* in August and *She's Having a Baby* tentatively in September. The advertising, a hefty 10 million dollar program, includes two waves on each title. The first is scheduled three weeks prior to delivery, and the second four to six weeks after delivery. The pre-sell spots will emphasize placing reservations, which will give retailers an even sharper gauge of interest. The campaign will impact 82% of all adults an average 5.2 times per title.

FAN CLUB HOSTS ROCK SUPERSTARS – The weekly syndicated show *Fan Club* will begin a series of profiles on some of rock's heaviest hitters. **Martha Quinn** will join host **Mitch Gaylord** in the series. The shows will contain interviews and rare footage to salute these giants. **U-2** will appear on the Feb. 1rst show, **Michael Jackson** on Feb. 8th, **Madonna** on Feb. 15th, and **Bon Jovi** Feb. 22nd. **Whitesnake** will round out the shows on Feb. 29th.

GARY TRUDEAU WRITES/CREATES TWO HBO SPECIALS – Gary Trudeau creator of the cartoon *Doonesbury* joins acclaimed director **Robert Altman** to write and produce *The Dark Horse, Tanner '88* a two part series on HBO. The show, starring **Michael Murphy**, follows the progress of former congressman Jack Tanner, a last-minute entry into the New Hampshire Democratic presidential primary. Using Altman's patented technique of working without a complete script, they took the fictional candidate out on the actual campaign trail. Tanner '88 "finds out what the political process is by joining it," says Robert Altman, director of many great films including *M*A*S*H*. "We created a candidate. We surrounded him with a team. We're going on the campaign trail and we're sending two cameras along to document the event we created." The first episode is scheduled for Feb. 15th, 1988, the night before the actual primary. Says Trudeau, "The idea is to take a repertoire of fictional characters and have them rub up against reality and be buffeted by real events - as I do in the comic strip. Jack Tanner has been taped with three of the actual candidates so far, Kemp, and Hart and Dole. They stand there awkwardly making small talk, just the way two candidates might if they bumped into each other on the campaign trail in front of camera's." Altman will be shooting the two part series on video tape, to give a look more like actual news footage. The second part will be aired on March 15th.

Trudeau will also be bringing his off-Broadway musical *Rap Master Ronnie - A Report Card* to the screen, to debut on Feb. 14th on Cinemax. The show's music was written by Obie Award-winning composer **Liz Swados**, who teamed with Trudeau in '83 for a musical based on *Doonesbury*. "Rap Master...enjoyed a real shot in the arm with Iran scandal...it became more acceptable to make fun of Reagan," says Trudeau. The show stars Reagan impersonator **Jim Morris** with special appearances by **Jon Cryer, Carol Kane** and the **Smothers Brothers**.

Julius Robinson

CASH BOX TOP 40 COMPACT DISCS

		LW	WOC
1	***FAITH*** GEORGE MICHAEL (Columbia Ck 40867)	2	12
2	***KICK*** INXS (Atlantic 2-81796)	4	12
3	***CLOUD NINE*** GEORGE HARRISON (Dark Horse/Warner Bros. 2-25643)	1	12
4	***...NOTHING LIKE THE SUN*** STING (A&M CD 6402)	3	16
5	***A MOMENTARY LAPSE OF REASON*** PINK FLOYD (Columbia CK 40599)	5	21
6	***LONESOME JUBILEE*** JOHN COUGAR MELLENCAMP (Mercury 832 465-2)Pol	6	22
7	***DIRTY DANCING*** ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6402-2-R)	7	20
8	***THE JOSHUA TREE*** U2 (Island 2-90581)	8	46
9	***BAD*** MICHAEL JACKSON (Epic EK 40600)	9	21
10	***TIFFANY*** TIFFANY (MCA MCAD 5793)	11	5
11	***TUNNEL OF LOVE*** BRUCE SPRINGSTEEN (Columbia CK 40999)	12	17
12	***HYSTERIA*** DEF LEPPARD (Mercury 830 675 2)	15	25
13	***ELTON JOHN LIVE IN*** AUSTRALIA WITH THE MELBOURNE SYMPHONY ORCHESTRA (MCAD 8022)	19	3
14	***WHITESNAKE*** WHITESNAKE (Geffen 24099-2)	10	42
15	***WHITNEY*** Whitney Houston (Arista ARCD-5732)	13	36
16	***CHRONICLES*** STEVE WINWOOD (Island/Warner Bros 2-25660)	14	13
17	***DOCUMENT*** R.E.M. (I.R.S. IRSD 42059/MCA)	18	21
18	***INSIDE INFORMATION*** FOREIGNER (Atlantic 2-81808)	23	4
19	***ABBEY ROAD*** THE BEATLES (Parlophone/Capital CDP 7-46446-2)	16	15
20	***ROBBIE ROBERTSON*** ROBBIE ROBERTSON (Geffen 2-24160)	21	13
21	***CHARACTERS*** STEVIE WONDER (Motown 6248 MD)	17	9
22	***UNLIMITED*** ROGER (Reprise 25496-2)	24	5
23	***ALL THE BEST*** PAUL MCCARTNEY (Capital CCT 48227)	22	8
24	***SAVAGE*** EURYTHMICS(RCA 6794-2-R)	26	4
25	***BIG GENERATOR*** YES (Atlantic ATCO 2-90522)	20	17
26	***CANCIONES DE MI PADRE*** LINDA RONSTADT (Elektra 2-60765)	29	3
27	***PERMANENT VACATION*** AEROSMITH (Geffen 24162-2)WEA	27	22
28	***SUBSTANCE 1987*** NEW ORDER (Qwest/Warner Bros. 25621-2)WEA	31	19
29	***CREST OF A KNAVE*** JETHRO TULL (Chrysalis VK 41590)	30	16
30	***YOU CAN DANCE*** MADONNA (Sire/Warner Bros.2-25535)	25	10
31	***LESS THAN ZERO*** ORIGINAL MOTION PICTURE SOUNDTRACK (Def Jam/CBS CK 44042)	28	9
32	***ALL OUR LOVE*** GLADYS KNIGHT & THE PIPS (MCA MCAD 42004)	35	2
33	***SKYSCRAPER*** DAVID LEE ROTH (Warner Bros. 25671-2)	DEBUT	
34	***GRACELAND*** PAUL SIMON (Warner Bros. 2-25447) WEA	34	69
35	***WHITE ALBUM*** BEATLES (CAPITOL CDP 7 46443 2/746444 2)	33	23
36	***BACK FOR THE ATTACK*** DOKKEN (Elektra 2-60735)	32	10
37	***DUOTONES*** KENNY G (Arista ARCD 8427)	38	46
38	***LET IT BE*** THE BEATLES (Parlophone/Capital CDP 7-46447-2)	37	15
39	***INTO THE DARK*** GRATEFUL DEAD (Arista ARCD 8452)	39	28
40	***STILL LIFE (TALKING)*** PAT METHENY GROUP (Geffen 2-24145)	40	26

THE CASH BOX TOP 40 COMPACT DISCS CHART IS BASED ON SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

Knight *(Continued from page 18)*

productions are concerned, and the next one's going to be just that."

Gladys Knight – who will start a lengthy tour with the Pips in April – sounds like a woman in charge of her life, in charge of her career. Was this attitude, this confidence, something she learned, or is it something she always had?

"Well, some of it I learned, of course I did," she says. "I learned by doing, and I got knocked down a bunch of times. And I got, sometimes, to where I just felt, 'Well, what do I do now?', and those kinds of things. Yeah, I got that. So it's going great now, but even when it was going bad it was going great, because that helps me get ready for this. For the most part, I've been optimistic. That's just me and that's just the way I am about life. Period."

Estefan *(Continued from page 7)*

land, no pun intended. It's really nice. I've always wanted a house on the ocean, and it's not on the ocean, but it is on the bay. It's very secluded and private. It's like my dream home that we're building there. It should be done by early September. My sister will be moving to our house, so I guess they can still leave it as Miami Sound Machine Boulevard."

Gloria's current plans are to continue touring until the end of September, and then come off the road for a hiatus: "I want to take some time off. I want to have another baby. And we want to write a new album and spend some time in the studio. And I think the market itself needs a break. Every once in a while you have to get off the market for a while."

The market, contends Gloria, is fickle. "There's a Latin explosion right now, in music, in fashion, in everything. But how long can that last?" Miami Sound Machine's music is bi-cultural – part Latin percussion and part Anglo pop – like the city it's named after (Gloria quotes her husband as describing their sound as, "Rice and beans and hamburger"), but she says, "Our music isn't Latin enough to go in and go out (of fashion) and I think we've proved that already." Indeed, *Cash Box* expects there to be a Miami Sound Machine long after the Miami sound has faded from the discos.

Russell *(Continued from page 7)*

Brenda Russell

But most of all, Russell is a gifted and versatile musical artist in her own right, an artist who has garnered wide respect for producing, writing and singing her own records. Her 1979 critically acclaimed *Brenda Russell* album containing the hit "So Good, So Right" put her on the map. Her new release on A&M *Get Here*, her first solo effort in five years, is a masterful R&B and jazz-tinged pop album that proves that if you're good enough, and you work hard enough with talented people, you will eventually become one of "them".

Russell talked to *Cash Box* about her evolution and success, first as a songwriter. One of the keys, she says, is writing every song for herself, instead of trying to tailor it to any sound or artist. "When I try to second-guess what people are going to like, it doesn't come off. When people come to me for songs, they want the songs I write for *me*. I remember once trying to write a song for Aretha Franklin, and it ended up sounding like something she would have done twenty years ago. You get your mind set on what an artist is and what they're about, but often they're trying to break that image. Now when you're producing, that's different, you *don't* want to make it sound like its your own record."

Recently, Russell found herself in a dilemma over one of her pet songs, "Dinner With Gershwin" which she had been saving for her solo album and was eventually recorded by Donna Summer. "My publisher, Ronnie Vance from Geffen Music, heard the song and sweet-talked me to death. (Laughing) We played for David Geffen, and Geffen was sweet talking. Between David Geffen, Ronnie Vance, Donna Summer and Richard Perry, it was very hard to say no! I couldn't see that missing, that combination of energy."

The song became an international hit for Donna Summer. But more importantly, it raised awareness in the industry of Russell's skill as a writer/producer. "I got into it by becoming involved in making my own records. It was a natural extension, as long as your not intimidated by the label 'producer'." Russell also found that her extensive experience as a background singer helped. "I've done a lot of session work, and I got to work with a lot of producers, and the greatest lesson was learning what worked and what didn't. I got to see how producers could feel when things were right or wrong...and how they didn't know at all what they were doing!" Besides co-producing *Get Here* she will be writing for and producing Lia, a new artist on Virgin, Phil Perry, a great vocalist on CBS, and she is talking to Anita Baker's people about working with her.

Brenda Russell's overall style parallels Baker's as a matter of fact, but on *Get Here* Russell has given the uptempo cuts a harder edge. Her vocals throughout are clean, yet emotional. The first single off the album, a mid-tempo song titled "Piano in the Dark,"is a tour-de-force of pop songwriting and producing, at once simple and hooky, but with a complexity of form and emotionality that distances it from the track-oriented stuff you hear. The song was co-written with Jeff Hull and Scott Cutler. "It make's me so happy when people say 'it sounds like real music.' That is what I strive for - to make good music that's accessible. I like to write in the universal style. That's just where I'm coming from."

Kids *(Continued from page 7)*

under 18 years of age. *Cash Box* investigated the recent teen phenomenon - and discovered the genuine talent behind the hype.

Shanice Wilson was signed to A&M in 1984, shortly after the label's John McClain spotted her performing locally in the play *Get Happy*. Late last year, her debut album *Discovery* was released, unleashing the talents of young Shanice to an unsuspecting public. *Discovery's* first single, "(Baby Tell Me) Can You Dance," made an impressive showing on both the *Cash Box* Pop and B/C singles charts; the follow-up, "No 1/2 Steppin'," is currently riding high on the B/C charts.

During our interview, Shanice (who will turn 15 on May 14) demonstrated the qualities of both a charming teenager and that of a seasoned professional; all in all, she appears genuinely unaffected by her recent thrust into the limelight. "It's a dream come true," Shanice said about her career progress. "I've been singing almost all of my life - I started singing melodies at seven months... I never thought that I'd have a record deal, I was just doing it for fun."

With her next album (set to begin recording in a few months), Shanice plans to take a more active role in songwriting and will follow-up by undertaking her very first tour. She has wowed audiences and critics alike with her select live shows and television appearances; on stage she possesses the energy and charm of someone who's been in the business for years. This 14 year old wonder shows no signs of hesitation when faced with the prospect of touring. She enthused, "I love it! Out of everything in the business, I love to perform."

Considering her age, Shanice is surprisingly frank and realistic about her future plans: "I plan on going to college to have something to fall back on. [In this business] you could have a career one day and the next day it could be completely gone." Shanice needn't worry though, her extraordinary talent is destined to be around for quite a while. If she continues in the music business, Shanice has some ideas about what she would like to accomplish: "I would like to produce [records] for both myself and other people, and I want to do a movie about myself, a comedy maybe...

"Since the album came out I haven't been able to hang with my friends as much as I used to," she confessed. "If this was something I didn't want to do, I wouldn't have as much fun. I didn't expect to be this busy." She concluded, "I'm still the same person I was, I'm not going to change. I'm just having a lot of fun right now..."

Debbie Gibson hit big last year with her debut album on the Atlantic label, *Out Of The Blue*. The LP's first single, "Only In My Dreams," quickly climbed into the Top 10, a feat rapidly matched by her next release, "Shake Your Love." Currently, The 17 year old songstress is rising up the charts once again with her latest, (the album's title cut) "Out Of The Blue." During her phone interview with *Cash Box* from her native New York, Gibson enthusiastically talked about her career and explained the rigors of being a teen in the business. It is obvious that Gibson realizes her destiny and is very much in control of her career. "From when I was little I always knew that music was going to be my life," Gibson stated. "I never really wanted to do anything else."

Out Of The Blue has recently been certified Gold by the RIAA and is well on its way to Platinum status. Gibson admitted that although she dreamed of worldwide success, when she was working on the LP her main concern was the music: "When I write and record I really just concentrate on the song and on the production. What happens after that is up to the public... I'm glad that it's gotten a good response." She continued, "I saw the gold album for the first time yesterday and I just gasped, it was very exciting. I remember sitting in my room writing these songs and it was a great feeling to know that half a million people have them."

For the most part, the excessive media exposure devoted to Gibson has been attributed to her age; although she wants the public to understand that she is not simply a 'teen idol': "I understand where people are interested because I am 17... I never wanted to be 'packaged' just because I'm young. I want people to know that I have a lot of musical background and knowledge. I'm not just a teen idol, I don't want to be thought of someone who is just promoted a lot, because, in my opinion, there has got to be something behind the promotion and all of the hype.

"My parents got a piano in the house when I was about three, and I started playing by ear then. I have three sisters and we all play classical piano - and it was always by choice, we were never forced to take lessons - we always knew that if we ever wanted to stop, we could. We actually used to fight over practicing - we were probably the only household in America that did that.

"I did a lot of musical theatre, and I've taken voice lessons and dance lessons and the whole bit. I also did some TV commercials for a while. The first song I ever wrote was when I was five - it was a song about going into kindergarten called 'Make Sure You Know Your Classroom,' (laughs) I still remember it." Was it then that Gibson realized her destiny? "Well I didn't, but my mom did (laughs).

"I started writing seriously when I was 12. One of the first real songs I wrote I entered in a songwriting competition and I won first place. Since then I've written about 300 songs..."

Gibson will begin recording her follow-up to *Out Of The Blue* this spring and will undertake her first full fledged tour this summer with her new band. She stressed her preference of touring with a live band as opposed to playing track dates (performing to pre-recorded music): "I did that for a while to promote but I couldn't stand doing track dates because I had no musical freedom, you can't be spontaneous with a tape... I'm really enjoying having a live band."

"As of now I have a definite 10 strong songs [for the next album]. My style has changed a bit since the first album because when I was writing [before] I had my drum machine and my keyboards so it was more dance/pop oriented. Now I have a live band so a lot of the stuff is a little bit more guitar oriented and piano oriented, I put piano on a lot of my songs now. My next album will be more rock and roll/pop...

Tiffany was just 15 years old at the time her self-titled MCA debut LP was released; now, a few months later, *Tiffany* is nearing three million in sales. Since the album's release, Tiffany (now 16), has enjoyed two #1 singles on the *Cash Box* pop singles chart, most notably her cover of Tommy James 1967 classic "I Think We're Alone Now."

Tiffany first gained media exposure with her highly publicized "mall tour" - in which the performer traveled around the nation performing free shows for audiences in various shopping centers. The successful performances garnered the teen much attention at both retail and radio levels instantly. "I Think We're Alone Now," the second single culled off the LP quickly rose to the top of the charts, establishing the pop vocalist with audiences everywhere. The next single, "Could've Been," quickly followed suit - reaching the #1 peak even faster than the last. MCA is now gearing up to release "I Saw Him Standing There," a gender-bending cover of the Beatles' classic, as the LP's next single.

Tiffany was just 12 when she auditioned for (manager and producer) George Tobin. Tobin instantly recognized the vocalist's natural talent and potential and devoted his time to developing the artist. At 13, Tiffany recorded a demo that resulted in a bevy of label offers, with MCA eventually winning out and nabbing the songstress.

Tiffany, along with producer Tobin, headed into the studio and recorded a slick and polished debut LP for MCA. The next step, obviously, was promoting the artist - to make Tiffany's debut stand out among the barrage of pre-Christmas releases. It was MCA Senior Vice President Larry Solters who proposed the idea for the shopping mall tour... The rest, as they say, is history.

CASH BOX

COUNTRY PROGRAMMERS' CHOICE AWARDS

Male Vocalist Of The Year:
1. *RANDY TRAVIS (WARNER BROS.)*
2. George Strait (MCA)
3. Hank Williams, Jr. (Warner Bros./Curb)

Female Vocalist Of The Year:
1. *REBA McENTIRE (MCA)*
2. Rosanne Cash (Columbia)
3. Holly Dunn (MTM)

Duo Of The Year:
1. *THE JUDDS (RCA)*
2. The O'Kanes (Columbia)
3. Foster And Lloyd (RCA)

Single Of The Year:
1. *"FOREVER AND EVER, AMEN" RANDY TRAVIS (WARNER BROS.)*
2. "Born To Boogie" Hank Williams, Jr. (Warner Bros./Curb)
3. "Somebody Lied" Ricky Van Shelton (Columbia)

Album Of The Year:
1. *"ALWAYS AND FOREVER" RANDY TRAVIS (WARNER BROS.)*
2. (TIE) "Ocean Front Property" George Strait (MCA)
   "Wheels" Restless Heart (RCA)
3. "Born To Boogie" Hank Williams, Jr. (Warner Bros./Curb)

Most Promising Male Vocalist:
1. *RICKY VAN SHELTON (COLUMBIA)*
2. Lyle Lovett (MCA/Curb)
3. Larry Boone (Mercury/Polygram)

Label Of The Year (Major):
1. *MCA*
2. RCA
3. Warner Bros.

MCA RECORDS

Label Of The Year (Independent):
1. *16TH AVENUE*
2. Step One
3. Evergreen

16th AVENUE records

Group Of The Year:
1. *RESTLESS HEART (RCA)*
2. (TIE) Highway 101 (Warner Bros.)
   The Nitty Gritty Dirt Band (Warner Bros.)
3. The Forester Sisters (Warner Bros.)

Most Promising Female Vocalist:
1. *K.T. OSLIN (RCA)*
2. Holly Dunn (MTM)
3. Kathy Mattea (Mercury/Polygram)

Most Promising Duo:
1. *FOSTER AND LLOYD (RCA)*
2. The O'Kanes (Columbia)
3. Robin and Cruiser (16th Avenue)

Most Promising Group:
1. *HIGHWAY 101 (WARNER BROS.)*
2. Desert Rose Band (MCA/Curb)
3. Baillie And The Boys (RCA)

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—Paddlin' Joe
—Who Put The Good In Goodbye

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—Where Is Your Memory Tonight

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Tammy Wynette-Epic

Holly Dunn-MTM

Tanya Tucker-Capitol

The Judds-RCA/Curb

Rosanne Cash-Columbia

Emmylou Harris-Warner Bros.

Girls Next Door-MTM

Janie Frickie-Columbia

Loretta Lynn

Sweethearts of Country Music

19 88

Judy Rodman-MTM

Anne Murray-Capitol

Barbara Mandrell-EMI

Reba McEntire-MCA

Crystal Gayle-Warner Bros.

Juice Newton-RCA

Becky Hobbs-MTM

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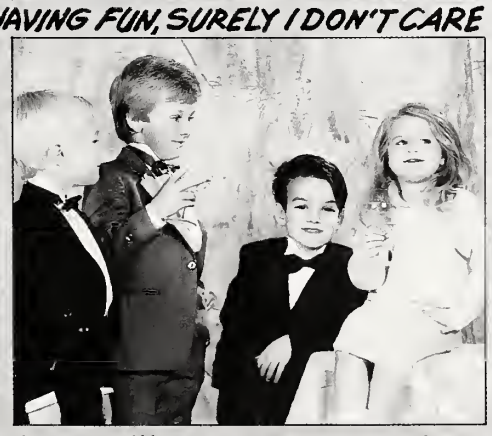
SHE TELLS ME THAT SHE'S JUST HAVING FUN, SURELY I DON'T CARE



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SWEETHEARTS WHO STILL CALL US NOW AND THEN

Minnie Pearl.....Sarah Cannon

Let's begin listing the Sweethearts of Country Music with the sweetest-of-the-sweet, **Minnie Pearl** (Sarah Cannon). No country music fan ever fails to recognize the famous straw hat, with the price tag still attached, or the familiar "howdee," when Minnie Pearl steps on the stage. But, Minnie Pearl becomes a truly dignified and charming lady in the form of Sarah Ophelia Cannon.

She is a graduate of Nashville's Ward-Belmont College, and her education and intelligence have enabled her to feel perfectly comfortable and charming as either Minnie Pearl or her real self. Often, and justified, Minnie Pearl has been honored by the music industry. However, she remains a truly humble and hard working "sweetheart." Her love and devotion to country music, and worthy causes and charities, is matched only by the same for her husband, Mr. Henry Cannon.

Sarah Ophelia Colley was born in Centreville, Tennessee on October 12, 1912. She majored in stage technique in college. She taught dancing before she joined a production company as a drama coach in 1934. But, Sarah had become Minnie Pearl on the Grand Ole Opry by 1940. Instantly, she became a big hit with country music fans, and Minnie Pearl was elected to the Country Music Hall of Fame in 1975.

Sarah Cannon recently called this editor to offer her thanks for a recent article I wrote about her in Cash Box. Not many superstars are kind enough to do that. I don't mean that in a snide way. Many simply don't have time in their busy schedules to thank every journalist who writes something nice about them...but, Minnie did! After that conversation, I am absolutely certain of what I had long suspected...Minnie Pearl is the Queen of Country Sweethearts! If I know Minnie, she sends her love to the world, in hopes that the world will find it on the way to peace and harmony among all.

Kathy, Kim, Christy, June..
The Forester Sisters

June Forester called the Cash Box office from Jacksonville, Florida, where The Forester Sisters were preparing for a performance with Lee Greenwood. True to the country music traditions, June said the entire group wanted to extend their first special Valentine's Day message to their parents, Vonnie and "Bunk". June said, "They have always worked so hard and supported us so faithfully, and we love them!"

When questioned about their outstanding success in country music, June said, "It all started in the 80's. There have been so many changes in our lives. Kathy and I were teachers, and Kim and Christy were in college. The big break in our singing career came quite unexpectedly. We're so grateful to those who have helped us and accepted our music."

Warner Brothers has been the "helping hand", and country radio and the fans have accepted The Forester Sisters in a big way.

Nancy Shapiro

Cash Box's Country Sweetheart list would be incomplete without an Executive Sweetheart for 1988. That honor goes to Nancy Shapiro, executive director of the Nashville chapter of the National Academy of Recording Arts and Sciences (N.A.R.A.S.).

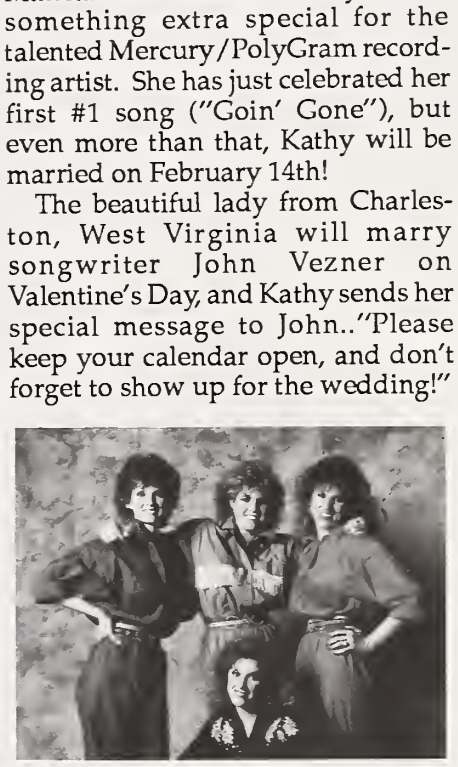
Nancy came to Nashville in 1975 from her hometown of Memphis, Tennessee. She commented on her feelings concerning Valentine's Day. "I feel that it is a special day for sweethearts in love, of course. However, it is more than that. It is also a day to remember and recognize lovely people everywhere.

"I enjoy all the people I get the opportunity to work with." Nancy has the opportunity to work with many of the most important people in the music business. "And, very special wishes of love go out to my family..my husband Steve, and my two children Scott and Lindsay."...Nancy Shapiro, our executive country music sweetheart is truly that!

Kathy Mattea

Things couldn't be better for Kathy Mattea. This Valentine's Day will be something extra special for the talented Mercury/PolyGram recording artist. She has just celebrated her first #1 song ("Goin' Gone"), but even more than that, Kathy will be married on February 14th!

The beautiful lady from Charleston, West Virginia will marry songwriter John Vezner on Valentine's Day, and Kathy sends her special message to John.."Please keep your calendar open, and don't forget to show up for the wedding!"



The Steffin Sisters

The Steffin Sisters really are sisters: Jenny, Marianne, Beth and Kathy, all are originally from West Monroe, Louisiana, but now live in various states. Born to missionary parents as they worked with churches from Oregon to Uruguay, the sisters grew up in West Monroe, singing with their three brothers in churches across the country and in the car as they traveled.

Jenny, who has continued to sing professionally, is the wife of Denver Broncos offensive tackle Dan Remsberg. Marianne lives in Denver while finishing nursing school. Beth VanZandt is a Shreveport realtor and interior consultant. She and her husband have two sons. Kathy Davenport, an R.N., teaches at Harding University. She and her husband have two daughters.

Now, they're singing together again with a harmony that could only come from sisters who have been making music all their lives. They're not only making music, they are making a name for themselves in the country music world with their recent chart actions. The Steffin Sisters wish to send their love to their families, friends, associates, country radio personnel, and their ever-growing number of fans. These sisters are certainly sweethearts on the rise in country music!

Sweethearts of the Rodeo

In just over one year, this pair of sisters from California have become Country Music Sweethearts in the truest sense of the word! The Sweethearts were attracted to Nashville by the vitality of the songwriting community.

Janis is married to RCA recording star Vince Gill, and Kristine's husband serves as road manager for the duo. They are both mothers of five year-olds, and according to Kristine, that was very carefully planned. "We wanted to have daughters the same age, so they could grow up and have the same kind of relationship Janis and I have had." It looks like their plan worked!

Their career plans are working equally well, and judging from the response, their brand of music is here to stay.

Dusty Martin

Dusty Martin is all smiles these days because of a career on the upswing. The Kansas-born singer has her sights set on bigger and better things to come in 1988. In '87, Dusty had her first chart song on Soundtrack Records. It was titled "Don't Give Up On Lovin' Me."

Just this past week, Dusty captured the Cash Box Indie Spotlight position with the release of her new single, "I Don't Love You."

In mid-December, she received an invitation from station KXAL, in Texas, to be the featured Indie artist on their big birthday celebration show. Dusty was awed with the results. "It was such an exciting thing for me to be invited! Even more thrilling was the fact that I got to meet and open the show for one of my all-time country music favorites...Ray Price!"

Dusty Martin has a very refreshing innocent outlook to her approaching success in country music. Yes, she's a genuine country music sweetheart who sends a special Valentine's Day message to all the music directors and on-the-air personalities who have given her a chance to be heard..."I love you, one and all!"

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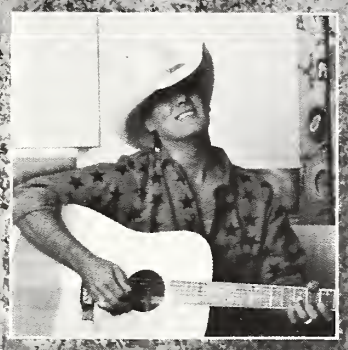
And radio is giving us our best year ever!



Ricky Van Shelton, "Life Turned Her That Way". His next "Somebody Lied"...and that went all the way!

Ricky Skaggs, "(Angel On My Mind) That's Why I'm Walkin'". An American original—back to basics!

Rodney Crowell, "It's Such A Small World". Joined by Rosanne Cash! Like you have never before heard him.

Rosanne Cash, "If You Ever Change Your Mind". Another "I contender from "King's Record Shop".

Libby Hurley, "You Just Watch Me". The title says it all for this upcoming star.

Sweethearts Of The Rodeo. Everything from their debut was a hit. Now it begins again!

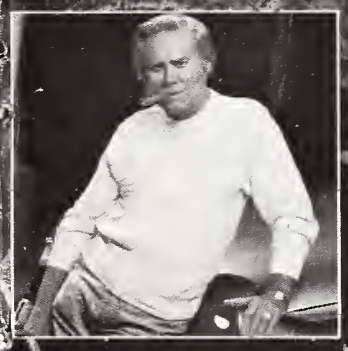
Tammy Wynette, "Talkin' To Myself Again". And singin' with The O'Kanes!

Vern Gosdin, "Do You Believe Me Now". His Columbia debut, and his biggest hit ever.

Darden Smith, "Little Maggie". Hot new Austin talent, produced by Ray Benson.

Shenandoah, "Stop The Rain". A hit that's easy to forecast.

Exile, "Feel Like Foolin' Around". Following up their newest #1.



George Jones, "The Bird". The legend continues. Flying high on the charts.

The Shooters, "I Taught Her Everything She Knows About Love". Their surest shot to date.

The O'Kanes, "One True Love". The perfect way to kick off their second album.

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CBS RECORDS NASHVILLE

CASH BOX COUNTRY SINGLES

FEBRUARY 13, 1988

			Last Week	Total Weeks
1	*TENNESSEE FLAT TOP BOX* (Columbia 38-07624)	Rosanne Cash	1	15
2	*TWINKLE, TWINKLE LUCKY STAR* (Epic 34-07631)	Merle Haggard	7	14
3	*ONE STEP FORWARD* (MCA/Curb 53201)	The Desert Rose Band	5	15
4	*WHEELS* (RCA 5280-7)	Restless Heart	3	15
5	*I WON'T TAKE LESS THAN YOUR LOVE* (Capitol B-44168)	Tanya Tucker with Paul Davis & Paul Overstreet	10	13
6	*OH WHAT A LOVE* (Warner Bros. 7 28173)	Nitty Gritty Dirt Band	9	14
7	*SURE THING* (RCA 5281-7)	Foster and Lloyd	8	14
8	*FACE TO FACE* (RCA 5328-7)	Alabama	11	10
9	*TOO GONE TOO LONG* (Warner Bros. 7-28286)	Randy Travis	12	10
10	*LYIN' IN HIS ARMS AGAIN* (Warner Bros. 7-28208)	The Forester Sisters	6	16
11	*PLEASE, PLEASE BABY* (Reprise/Warner Bros. 7-28174)	Dwight Yoakam	13	14
12	*THAT'S MY JOB* (MCA 53200)	Conway Twitty	15	14
13	*I'M GONNA MISS YOU GIRL* (Warner Bros. 7-28168)	Michael Martin Murphey	16	13
14	*DO YOU BELIEVE ME NOW* (Columbia 38-07627)	Vern Gosdin	17	15
15	*GOIN' GONE* (Mercury/Polygram 888 874-7)	Kathy Mattea	2	18
16	*SHOULDN'T IT BE EASIER THAN THIS* (16th Avenue PB-70408)	Charley Pride	20	10
17	*THIS MISSIN' YOU HEART OF MINE* (Capitol/Curb B-44108)	Sawyer Brown	21	11
18	*I'LL PIN A NOTE ON YOUR PILLOW* (Atlantic America 7-99404)	Billy Joe Royal	4	18
19	*THE BIRD* (Epic 34-07655)	George Jones	24	9
20	*SOME OLD SIDE ROAD* (RCA 5326-7)	Keith Whitley	23	12
21	*LIFE TURNED HER THAT WAY* (Columbia 38-07672)	Ricky Van Shelton	27	4
22	*TOUCH AND GO CRAZY* (MCA 53234)	Lee Greenwood	30	8
23	*SOMEWHERE BETWEEN RAGGED AND RIGHT* (MCA 53226)	John Anderson	28	12
24	*TELL ME TRUE* (RCA 5283-7)	Juice Newton	25	13
25	*THIS OLD HOUSE* (MTM B 72100)	Schuyler, Knobloch and Bickhardt	29	11
26	*LOVE WILL FIND ITS WAY TO YOU* (MCA 53244)	Reba McEntire	35	4
27	*TALKIN' TO MYSELF AGAIN* (Epic 34-07635)	Tammy Wynette	31	11
28	*WHERE DO THE NIGHTS GO* (RCA 5259-7)	Ronnie Milsap	14	16
29	*WILDER DAYS* (RCA 5327-7)	Baillie and the Boys	33	8
30	*SANTA FE* (MCA/Curb 53222)	Bellamy Brothers	34	4
31	*TURN IT LOOSE* (RCA/Curb 3297)	The Judds	39	4
32	*I WANNA DANCE WITH YOU* (RCA 5238-7)	Eddie Rabbitt	36	4
33	*ONE FRIEND* (Capitol B-44077)	Dan Seals	18	18
34	*SIX DAYS ON THE ROAD* (MCA 53249)	Steve Earle and the Dukes	41	4
35	*I DIDN'T (EVERY CHANCE I HAD)* (Capitol B-44071)	Johnny Rodriguez	37	9
36	*STRANGERS AGAIN* (MTM B-72093)	Holly Dunn	42	4
37	*LOUISIANA RAIN* (Warner Bros. 7-22828)	John Wesley Ryles	38	11
38	*ROSES IN DECEMBER* (Mercury/Polygram 870-086-7)	Larry Boone	40	9
39	*TIMELESS AND TRUE LOVE* (Warner Bros. 7-28125)	The McCarters	46	4
40	*IF OLE HANK COULD ONLY SEE US NOW* (MCA 53243)	Waylon Jennings	48	3
41	*IT'S ONLY MAKE BELIEVE* (Curb CRB-10501)	Ronnie McDowell	43	4
42	*THE LAST RESORT* (Capitol B-44125)	T. Graham Brown	52	3
43	*IT GOES WITHOUT SAYING* (Alpine AP 5008)	Tim Malchak	49	3
44	*CRYING SHAME* (RCA 5279-7)	Michael Johnson	19	17
45	*A LITTLE BIT CLOSER* (EMI Manhattan B-50112)	Tom Wopat	50	4
46	*JUST LOVIN' YOU* (Columbia 38-07611)	The O'Kanes	22	18
47	*FAMOUS LAST WORDS OF A FOOL* (MCA 53248)	George Strait	54	2
48	*IT'S SUCH A SMALL WORLD* (Columbia 38-07693)	Rodney Crowell and Rosanne Cash	56	4
49	*I WOULDN'T BE A MAN* (Capitol B-44066)	Don Williams	26	17
	EVERYBODY'S SWEETHEART (RCA 5331-7)	Vince Gill	58	2
51	*I WANT A LOVE LIKE THAT* (MTM B 72092)	Judy Rodman	32	17
52	*CRY, CRY, CRY* (Warner Bros. 7-28105)	Highway 101	DEBUT	
53	*AMERICANA* (Curb 10504)	Moe Bandy	61	2
54	*STOP THE RAIN* (Columbia 38-07654)	Shenandoah	60	4
55	*SHE'S NO LADY* (MCA/Curb 53246)	Lyle Lovett	66	2
56	*FOR YOUR LOVE* (Killer K 1008)	Tony McGill	44	13
57	*I'LL ALWAYS COME BACK* (RCA 5330-7)	K.T. Oslin	67	2
58	*UNATTENDED FIRE* (SOA 002)	Razzy Bailey	63	3
59	*IT TAKES TWO HEARTS* (Premier One POR 116)	Mason Dixon	64	3
60	*HEAVEN CAN'T BE FOUND* (Warner Bros./Curb 7-28227)	Hank Williams, Jr.	45	19
61	*I CAN'T GET CLOSE ENOUGH* (Epic 34-07597)	Exile	47	19
62	*OVERDUE* (16th Avenue PB 70410)	Canyon	68	3
63	*I TAUGHT HER EVERYTHING SHE KNOWS ABOUT LOVE* (Epic 34-07684)	The Shooters	73	3
64	*SHOW ME (I'M FROM MISSOURI)* (Timestar TS 2422)	Larry Swift	65	8
65	*YOU JUST WATCH ME* (Epic 34-07650)	Libby Hurley	75	3
66	*IF MY HEART HAD WINDOWS* (MCA 53270)	Patty Loveless	DEBUT	
67	*I WISH WE WERE STRANGERS* (Door Knob DK-87-293)	Ogden Harless	69	4
68	*STILL I STAY* (Epic 34-097670)	Charly McClain	70	2
69	*BAD DAY FOR A BREAK UP* (Gazelle GAZ-011)	Cali McCord	53	9
70	*I'M GONNA GET YOU* (RCA 6831-7)	Eddy Raven	DEBUT	
71	*ANOTHER WOMAN'S MAN* (615 87-5-1011)	Bobbi Lace	79	2
72	*RIDE THIS TRAIN* (Capitol B-44127)	Mel McDaniel	DEBUT	
73	*ALL OF THIS AND MORE* (Warner Bros. 7-28106)	Crystal Gayle and Gary Morris	DEBUT	
74	*I CAN'T HANG ON ANYMORE* (True TU 88)	Dennis Payne	77	3
75	*A HONKY TONK HEART* (Rain Forest BGM RT120187)	Clay Blaker	80	2
76	*SOMEWHERE TONIGHT* (Warner Bros. 7-28223)	Highway 101	51	20
77	*CALENDAR BLUES* (Maxx M822)	Jill Jordan	84	2
78	*SAD CLICHES* (Southern Tracks ST 1091)	Atlanta	86	2
79	*I KNOW YOU* (Heart MS 111)	Mirinda	85	2
80	*THANKS FOR LEAVIN' HIM* (Rivermark RM 1001)	Paula McCulla	87	2
81	*DANCE FOR ME* (Maxima MRC 1311)	Don Malena	55	13
82	*THE PLACE WHERE LOVE COMES FROM* (Comstock COM 1873)	Randy Anderson	DEBUT	
83	*HILLBILLY GIRL* (Timestar TS 2419)	John Patrick	DEBUT	
84	*YOU TURNED THE LIGHTS ON* (Lamon LR 10174)	Carlton Moody and the Moody Brothers	DEBUT	
85	*I PREFER THE MOONLIGHT* (RCA 5258-7)	Kenny Rogers	57	17
86	*THE DAMAGE IS DONE* (Mikron MK 8711)	Carol Gibson	DEBUT	
87	*ANY OLD TIME* (Empire NR 17252-1)	Billy Western	DEBUT	
88	*LOVE ME TONIGHT* (L'il Bill LB 106)	James Vanderburg and the Vandals	DEBUT	
89	*STANDING IN THE SHADOWS* (Soundwaves SW 4796)	Larry Rollins	DEBUT	
90	*FACE TO THE WALL* (LRJ 2016)	Jerry Jaramillo	DEBUT	
91	*DO YA'* (RCA 5239-7)	K.T. Oslin	59	22
92	*WHEN WE'RE TOGETHER* (RCA 5285-7)	Gary Chapman	74	4
93	*CRYING* (Virgin 7-99388)	Roy Orbison/K.D. Lang	62	10
94	*BLOWIN' LIKE A BANDIT* (Epic 34-07659)	Asleep At The Wheel	71	9
95	*SHE COULDN'T LOVE ME ANYMORE* (Capitol B-44061)	T. Graham Brown	72	22
96	*THOSE MEMORIES OF YOU* (Warner Bros. 7-28248)	Dolly Parton, Linda Ronstadt, Emmylou Harris	76	21
97	*NO HEART LEFT TO BREAK* (16th Avenue PB 70409)	Robin and Cruiser	78	8
98	*I'M TIRED* (Epic 34-07416)	Ricky Skaggs	81	18
99	*DON'T START THE FIRE* (Evergreen EV 1063)	Marcia Lynn	82	11
100	*CATCH 22* (Anoka AR 222)	Darrell Holt	83	10

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Grant Turner: "You Gotta Have Heart!"

For almost twenty years now, country radio broadcasters have gathered in Nashville for the annual Country Radio Broadcasters Seminar to discuss the changes and new frontiers of the business. However, few people have seen the entire industry through as much change as Grant Turner.

Grant is known to his many friends and fans as "the Dean of The Grand Ole Opry announcers," but his radio roots go way beyond his 44 years behind the announcer's podium at The Opry. Grant recalls getting involved in radio when radio, itself, was just six years old, in his native town of Abilene, Texas. "We operated the station out of a hotel, with windmills on the roof, and the penthouse suite was the transmitter room. We only operated with 250 watts of power, but we were heard as far away as Canada," says Turner. Grant also recalls working with Jimmie Rodgers. "Jimmie came to town to autograph his records, and to my knowledge, I'm the only announcer who got to work with him."

As a child, Grant grew up with music and radio as his hobbies. He constructed crystal sets and one-tube radios. As broadcasting grew, he began to visit early radio stations, many of them crude backyard transmitters owned by churches and department stores. Grant recalls his first radio station boss going into the studio before air-time, and shaking up the carbons in the old carbon-button microphones.

After college, Grant was looking for the "big-time" and, after securing an audition at a Cincinnati station, changed his mind and came to Nashville. He auditioned for WSM, and was hired. But, on his opening day, the invasion of Europe by the allied forces occurred. All through D-Day, Grant stayed with the network, carrying the accounts from the bloody beaches of Normandy. He was invited by Opry announcer George D. Hay (the solemn old judge) to sit on a bench at the side of the Opry stage. Little did he know they were looking for another Opry announcer. Before long, Grant had his own show on the Opry and, eventually, the coast to coast Prince Albert show with Red Foley.

Grant Turner vividly recalls the history of broadcasting, and has hundreds of fascinating stories about it's development and changes over the years. He says that the two highlights of his career were his induction into the Country Music Hall of Fame, which occurred in 1981 with his friend Roy Acuff presenting the Award..and, his involvement in the 60th Anniversary Show of the Grand Ole Opry.

When asked about what advice Grant would give today's radio broadcasters, he simply says, "To be a career radio person, you gotta have a lot of heart. If I had one thing to say to radio people today, it would be to *listen* to what your listeners tell you. Remember that *every* listener is important, and listen to them. Listen with your *heart!*"

Grant Turner is truly one of the pioneers in the broadcasting industry, and country music. Whether you need some good Hank Williams stories, or just good old warm, friendly conversation...backstage at the Opry, with Grant Turner, is the best place to find it in Nashville.

Wade Jessen

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor
*** = Available on Compact Disc**
• = Platinum (RIAA Certified)
◘ = Gold (RIAA Certified)

FEBRUARY 13, 1988

		LW	WOC
1	*ALWAYS AND FOREVER*• RANDY TRAVIS (Warner Bros. 25568-1)	1	38
2	*BORN TO BOOGIE*◘ HANK WILLIAMS, JR. (Warner Bros./Curb 1-25593)	3	29
3	*KING'S RECORD SHOP* ROSANNE CASH (Columbia FC 40777)	6	29
4	*80'S LADIES* K.T. OSLIN (RCA 5924-1))	2	30
5	*WILD EYED DREAM* RICKY VAN SHELTON (Columbia FC 40602)	4	46
6	*GREATEST HITS, VOL. 2*◘ GEORGE STRAIT (MCA 42035)	5	20
7	*THE BEST* DAN SEALS (Capitol CLT 48308)	10	11
8	*CHILL FACTOR* MERLE HAGGARD (Epic FE 40986)	11	8
9	*JUST US*◘ ALABAMA (RCA 6495-1)	7	17
10	*THE LAST ONE TO KNOW* REBA McENTIRE (MCA 42030)	9	20
11	*THE ROYAL TREATMENT* BILLY JOE ROYAL (Atlantic America 90658-1)	8	11
12	*LOVE ME LIKE YOU USED TO* TANYA TUCKER (Capitol CLT 46870)	12	26
13	*HIGHWAY 101* HIGHWAY 101 (Warner Bros. 1-25608)	14	30
14	*HILLBILLY DELUXE*◘ DWIGHT YOAKAM (Reprise/Warner Bros. 25567-1)	13	40
15	*HEARTLAND* * ◘ THE JUDDS (RCA/Curb 5916-1)	18	52
16	*TRIO* * • D.PARTON, L.RONSTADT, E.HARRIS (Warner Bros. 25491-1)	15	47
17	*SHELTER FROM THE NIGHT* EXILE (Epic FE 40901)	17	17
18	*RAINBOW* DOLLY PARTON (Columbia FC 40968)	19	8
19	*WHEELS* * RESTLESS HEART (RCA 5648)	23	56
20	*A MAN CALLED HOSS* WAYLON JENNINGS (MCA 42038)	20	11
21	*SOMEWHERE IN THE NIGHT* SAWYER BROWN (Capitol/Curb CLT 46923)	21	22
22	*UNTASTED HONEY* KATHY MATTEA (Mercury/Polygram 832 793-1)	16	14
23	*CORNERSTONE* HOLLY DUNN (MTM ST-71063)	22	35
24	*EXIT 0** STEVE EARLE & THE DUKES (MCA 5998)	24	35
25	*GREATEST HITS**◘ REBA McENTIRE (MCA 5979)	27	39
26	*STORMS OF LIFE** • RANDY TRAVIS (Warner Bros. 25435-1)	28	87
27	*MAPLE STREET MEMORIES* THE STATLER BROTHERS (Mercury/Polygram 832-404-1)	26	26
28	*THE O'KANES* THE O'KANES (Columbia BL 4059)	30	57
29	*GREATEST HITS* STEVE WARINER (MCA 42032)	25	15
30	*PONTIAC* LYLE LOVETT (MCA 42028)	41	2
31	*FOSTER AND LLOYD* FOSTER AND LLOYD (RCA 6372-1)	31	16
32	*OCEAN FRONT** • *PROPERTY* GEORGE STRAIT (MCA 5193)	33	54
33	*HARD TIMES ON EASY STREET* DAVID LYNN JONES (Mercury/Polygram 832518-1)	35	16
34	*TOO WILD TOO LONG* GEORGE JONES (Epic FE 40781)	DEBUT	
35	*CRAZY FROM THE HEART* BELLAMY BROTHERS(MCA/Curb 42039)	38	9
36	*CHISELED IN STONE* VERN GOSDIN (Columbia FC 40982)	DEBUT	
37	*GREATEST HITS* JOHN SCHNEIDER (MCA 42033)	29	17
38	*AFTER ALL THIS TIME* CHARLEY PRIDE (16th Avenue ST-70550)	42	37
39	*HITS* GARY MORRIS (Warner Bros. 1-25581)	39	13
40	*NO EASY HORSES* SCHUYLER, KNOBLOCH & BICKHARDT (MTM ST-71064)	40	13
41	*BRILLIANT CONVERSATIONALIST* T. GRAHAM BROWN (Capitol ST 12552)	32	34
42	*YOU AGAIN* THE FORESTER SISTERS (Warner Bros. 25571-1)	34	27
43	*THE DESERT ROSE BAND RE-ENTRY* THE DESERT ROSE BAND (MCA/Curb 5991)		
44	*BAILLIE AND THE BOYS* BAILLIE AND THE BOYS (RCA 6272-1)	36	15
45	*STILL WITHIN THE SOUND OF MY VOICE* GLEN CAMPBELL(MCA 42009)	45	21
46	*SWEETHEARTS OF THE** *RODEO* SWEETHEARTS OF THE RODEO (Columbia FC 40406)	43	78
47	*HEARTBEAT* THE OAK RIDGE BOYS(MCA 42036)	44	19
48	*ONE FOR THE MONEY* T.G. SHEPPARD (Columbia FC 40796)	37	9
49	*BORDERLINE* CONWAY TWITTY (MCA 5969)	48	24
50	*HOLD ON* NITTY GRITTY DIRT BAND (Warner Bros. 25573-1)	50	38

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CASH BOX SPOTLIGHT

OUT OF THE BOX

EDDY RAVEN (RCA, 6831-7-R) **I'm Gonna Get You** (2:28) (Dennis Linde-BMI) (D. Linde) (Producer: B. Beckett)

Eddy Raven gives us a typically super vocal performance on this hot-beat Cajun song. Eddy shows his Louisiana roots with the Cajun musical yell just before the ride. Yes, this is a remake of the song Billy Swann released previously, and it's great! The arrangement is wonderful in that it retains the Cajun feel while adding some new modern sounds. Like the title says, "I'm Gonna Get You"...and Eddy Raven certainly will with this one!

FEATURE PICKS

ANNE MURRAY with DOUG MALLORY (Capitol, B-44134) **Perfect Strangers** (4:17) (Edition Sunrise, Young Musikverlag-BMI/GEMA) (Field, Anderson, Sareussen, Spiro) (Producer: J. White)

Love this lady's voice! Doug Mallory joins in *suddenly,* however, and the initial sound is a little confusing. Don't worry. They soon blend into perfect harmony and the result is very pleasing. It's a lover's song all the way. Beautiful. Mallory deserves fine performance credit, too. It works!

HANK WILLIAMS, JR. (Curb/Warner Bros., 7-28120-A) **Young Country** (3:29) (Bocephus-BMI) (H. Williams, Jr.) (Producers: B. Beckett; H. Williams, Jr.; J. E. Norman)

Hank surely doesn't *need* to justify young country artists and fans..but, he *does!* Many of us, who are a few years past the "young" adjective, surely do love this type of young country music. This one should appeal to a huge audience of fans, both young and older. It's a raw and appealing production. Barroom audio at it's best!

GLEN CAMPBELL (MCA, 53245) **I Remember You** (2:48) (Paramount-ASCAP) (J. Mercer, V. Schertzinger) (Producers: J. Bowen, G. Campbell)

It's a great day for country music fans! Glen Campbell has taken Slim Whitman's country classic into new territory. What a beautiful song and sound. Yes, the falsetto is there! And, Campbell does it very well. To those young'ns, it will sound new and different. To us old'ns, it brings back smiles of memories. Thank you, Glen Campbell!

THE STATLER BROTHERS VISIT POLYGRAM'S NEW OFFICES. *Mercury PolyGram recording group, The Statelers, were in Nashville recently for recording sessions with producer, Jerry Kennedy, for their upcoming album. The group just released "The Best I Know How," which is their third single from their current LP "Maple Street Memories." While in town, the group also managed to stop by to visit label executives at PolyGram's new offices at 901 18th Avenue South. Pictured (l. to r.) are: Phil Balsley; Steve Popovich, sr. vice president Nashville operations; Jimmy Fortune; Paul Lucks, vice president and general manager Nashville operations; Harold Reid; Bobby Young, regional promotional manager; and Don Reid. Photo by Beth Gwinn.*

REBA AND MICHAEL MARTIN MURPHEY VISIT WWQM-FM. *Prior to a recent concert in Madison, Wisconsin, WWQM-FM took advantage of Reba's hit single to offer listeners a contest and pose a question, "Who'll win and where will they go? We'll all be The Last One To Know!" The lucky winner was in attendance at the concert, and was announced between Murphey's and Reba's performances. Shown in the photo are (l. to r.): Q106 midday personality, Jeff Davis; Reba; Murphey; and Q106 morning personality Mark Hunter.*

NASHVILLE NOTE-ABLES

Missing Sweethearts... Remaining Memories

This is the first Cash Box Sweetheart Issue, and there are plenty of true sweethearts in country music. Just look at the feature stories and you will be aware of that. However, it seems only fair that we not only recognize some of the present ladies of country music, but also remember a few of the sweethearts from the past. We will always miss them, both as friends and talented individuals.

We miss...**Patsy Cline!** Patsy had the sweetest voice that any sweetheart of country music has ever had. Oh, how I would love to hear her record with today's recording equipment and facilities! Her 1960's recordings are simply beautiful, and her vocals will always remain as country classics.

Patsy Cline was born Virginia Patterson Hensley in Winchester, Virginia in 1932. She became a local club favorite during her teens. Her recording of "Walking After Midnight," on the Decca label, climbed the country and pop charts in the late 50's. However, 1961 was the year that started her rise to stardom. Her great hits, "I Fall To Pieces," "Crazy," "She's Got You," and more, came one after another. She became a favorite on the Grand Ole Opry, and was gaining more and more popularity when her career and life were cut tragically short in a plane crash near Camden, Tennessee on March 5, 1963.

Patsy Cline has continued to inspire female country singers to this very day. She was inducted into the Country Music Hall of Fame in 1973. She was, indeed, a country sweetheart, and she will be missed and remembered always.

We miss...**Maybelle Carter!** "Mother Maybelle," as she was often called, came from a family of country music pioneers, and left us with a talented family of current day performers. Born Maybelle Addington on May 10, 1909 in Nickelsville, Virginia, she married Ezra Carter in 1926. She joined Ezra's brother, A. P. Carter, and his wife Sara, in forming the original Carter Family.

The Carter Family first recorded in 1927 in Bristol, Tennessee. The group had great success with their recording of "Wildwood Flower." During the 1960's, Maybelle became a very prominent figure among a new generation of folk singers. In fact, she performed at many folk festivals, and was a fan favorite at the Newport Folk Festival in those years. Her daughters are talented singers in their own rights. They performed with Maybelle before her death in 1978. The Carter Family, today, is comprised of those talented daughters..Anita, June, Helen and Carlene.

We miss...**Molly O'Day!** Molly O'Day passed away on December 5, 1987. We miss her very much. Many have said that Molly was the greatest female country singer ever. She had an honest and energetic style like so many of the artists of her day.

Molly was born LaVerne Williamson in Pike County, Kentucky in 1923. She first began performing professionally in 1939. She was known by a variety of stage names early in her career. She adopted names like Mountain Fern and Dixie Lee. She married Lynn Davis, a fellow bandmember, in 1941. Molly and Lynn began performing together and traveling around to many southern radio stations.

It was in Knoxville, Tennessee that Fred Rose heard them and made arrangements for them to record in Nashville. Her Columbia session of 1946 was very fruitful for Molly. She recorded many of her hits, like Hank Williams-written "Tramp On The Street."

Molly and Lynn eventually left the music business to become ministers in the Church of God. Molly O'Day quit the business long before she would have reached the peak of her career. Had she stayed in country music, she may have been the first female superstar! Molly O'Day, another country music sweetheart from the past, and to be remembered far into the future.

Joe Henderson

INDIE SPOTLIGHT

DON JUAN (Maxx, M-821-A) **We're Gonna Love Tonight** (3:05) (NMI-ASCAP; Nee Boo Che-BMI) (E. Rager, V. Pratt) (Producer: F. Morris)

This group has been performing together for more than a decade, and it is evident. There is a super blend of harmonies here. Maxx Records has found a very commercial product in Don Juan. This release is smooth and flowing. Outstanding production. Maybe the best first release we have heard for a good while. Positive lyrics and powerful vocals. We predict good acceptance from country radio and the listeners. Watch for it on the charts!

INDIE FEATURE PICKS

ALLEN PACE (Art Pro, AP-8706) **That's Not Exactly What I Had In Mind** (2:34) (Art Pro-BMI) (A. Pace) (Producer: unlisted)

Allen Pace is on the *right* pace. He keeps sounding better and better with each new release. His country delivery is always the dominant force for the listener. This song has a "rebel" rhythm pattern which demands some quick, tricky phrasing, and Pace handles it well. "Lost lover" lyrics with a happy sort of melody.

JOHN PATRICK (Timestar, TS-2419) **Hillbilly Girl** (2:28) (Newwriters-BMI) (J. P. Timko) (Producer: W. Hodge)

John Patrick's tenor voice is honest and melodic. This "hillbilly" song has some big city arrangement and production, featuring good musical rides interspersed throughout. The short play-time is refreshing. John says what he has to say and moves right along. Enjoyable listening.

GAIL VEACH (Choice, CH 101) **Deepest Shade Of Blue** (3:23) (King Coal-ASCAP) (L. Alderman, R. Fagan) (Producer: D. Goodman)

Country right from the Dobro kickoff! Gail Veach delivers this one in grand country style. This is one good country song, too. Another happy melody/hurting lyric combination. Pleasant and perfect tempo for the feel of the lyrics. Yeah, it's country all the way, and Gail Veach has picked a good one here.

DARK HORSE CONSENSUS

CARLTON MOODY & THE MOODY BROTHERS – You Turned The Lights On – Lamon, LR 10174-45.

We knew this release was going to come on strong with country radio. It is a fine product done by fine artists. The Moody Brothers are European country music Award winners, and they have always been winners with us. Some of the many stations voting for them as the Dark Horse of the week were: WGSQ, WASP, KXAL, WELO, KWKA, WQTE and KMOO.

THANKS!!

"I KNOW YOU" #79

ON CASHBOX'S TOP 100 CHART

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CASH BOX INDIES CHART

1 ***SHOULDN'T IT BE EASIER THAN THIS***
Charley Pride-16th Avenue

2 ***IT GOES WITHOUT SAYING***
Tim Malchak-Alpine

3 ***UNATTENDED FIRE***
Razzy Bailey-SOA

4 ***IT TAKES TWO HEARTS***
Mason Dixon-Premier One

5 ***OVERDUE***
Canyon-16th Avenue

6 ***SHOW ME (I'M FROM MISSOURI)***
Larry Swift-Timestar

7 ***FOR YOUR LOVE***
Tony McGill-Killer

8 ***I WISH WE WERE STRANGERS***
Ogden Harless-Door Knob

9 ***ANOTHER WOMAN'S MAN***
Bobbi Lace-615

10 ***I CAN'T HANG ON ANYMORE***
Dennis Payne-True

11 ***A HONKY TONK HEART***
Clay Blaker-Rain Forest

12 ***BAD DAY FOR A BREAK UP***
Cali McCord-Gazelle

13 ***CALENDAR BLUES***
Jill Jordan-Maxx

14 ***SAD CLICHES***
Atlanta-Southern Tracks

15 ***I KNOW YOU***
Mirinda-Heart

16 ***THANKS FOR LEAVIN' HIM***
Paula McCulla-Rivermark

17 ***THE PLACE WHERE LOVE COMES FROM***
Randy Anderson-Comstock

18 ***HILLBILLY GIRL***
John Patrick-Timestar

19 ***YOU TURNED THE LIGHTS ON***
C. Moody & The Moody Bros.-Lamon

20 ***DANCE FOR ME***
Don Malena-Maxima

21 ***THE DAMAGE IS DONE***
Carol Gibson-Mikron

22 ***ANY OLD TIME***
Billy Western-Empire

23 ***LOVE ME TONIGHT***
James Vanderburg and the Vandals-L'il B

24 ***JACK DANIELS MORNING***
Doc Shamus-Shamus

25 ***NO HEART LEFT TO BREAK***
Robin and Cruiser-16th Avenue

26 ***DON'T START THE FIRE***
Marcia Lynn-Evergreen

27 ***MY BABY UP AND WALKED AWAY***
Mike Wilson-Music City USA

28 ***STANDING IN THE SHADOWS***
Larry Rollins-Soundwaves

29 ***FACE TO THE WALL***
Jerry Jaramillo-LRJ

30 ***NOBODY LOVES ANYBODY***
Amarilla-Charta

NEW AND ACTIVE

TITLE–ARTIST (LABEL)	TOTAL ADDS
IF LOVE GETS THERE... – Bert Floyd (Evergreen)	28
AFRAID TO STIR THE ASHES – Ernie Bivens 3rd (GBS)	27
DANCE WITH ME – Bobby Helms (Playback)	26
YOU ARE MY ANGEL – Billy Parker (Canyon Creek)	25
WALKIN' THROUGH MY DREAMS – Dan Garner (Skyway)	22
I WILL HOLD YOU – Randy Vanwarmer (16th Avenue)	19
IF ONLY – Will Travis (GBS)	18
IF YOU WANT MY LOVE – Maura Sullivan (Playback)	16
GRAY HEADED WOMAN – Stan Steele (Gallery II)	15
I'M A BELIEVER – J. Lewis Brewer (NSD)	13
WHEN SHE LETS HER HAIR DOWN – Craig Southern (Door Knob)	11
REQUEST LINE – Moetta (Orbit)	11
CODE OF HONOR – Jerry Cooper (Bear)	10
I MAKE THE LIVING – Danny Shirley (Amor)	9
LOVE AIN'T MADE FOR FOOLS – Kevin Pearce (Evergreen)	8
I'D RATHER BE HURT BY YOU – Sue Ellen Moore (So. Tracks)	6
HUGGIN' MY LADY – Billy Joe Burnette (Bear)	5

SONGWRITER'S PAGE

TOP 30 NATIONAL CHART SONGS

RECORD RANK	WRITER(S)	TITLE-LABEL	ARTIST(S)
1	J. CASH	Tennessee Flat Top Box-Columbia	Rosanne Cash
2	MERLE HAGGARD	Twinkle, Twinkle Lucky Star-Epic	Merle Haggard
3	C. HILLMAN, H. PEDERSON, J. JORGENSON	One Step Forward-MCA/Curb	Desert Rose Band
4	DAVE LOGGINS	Wheels-RCA	Restless Heart
5	PAUL OVERSTREET, DON SCHLITZ	I Won't Take Less Than Your Love-Capitol	Tanya Tucker, Paul Davis, Paul Overstreet
6	JIM IBBOTSON	Oh What A Love-Warner Bros.	Nitty Gritty Dirt Band
7	RADNEY FOSTER, BILL LLOYD	Sure Thing-RCA	Foster and LLoyd
8	RANDY OWEN	Face To Face-RCA	Alabama
9	GENE PISTILLI	Too Gone Too Long-Warner Bros.	Randy Travis
10	TERRY SKINNER, J.L. WALLACE	Lyin' In His Arms Again-Warner Bros.	The Forester Sisters
11	DWIGHT YOAKAM	Please, Please Baby-Reprise/Warner Bros.	Dwight Yoakam
12	GARY BURR	That's My Job-MCA	Conway Twitty
13	JESSE WINCHESTER	I'm Gonna Miss You Girl-Warner Bros.	Michael Martin Murphey
14	VERN GOSDIN, M.D. BARNES	Do You Believe Me Now-Columbia	Vern Gosdin
15	PATRICK ALGER, BILL DALE, FRED KOLLER	Goin' Gone-Mercury/Polygram	Kathy Mattea
16	JOHN JARRARD, RICK GILES	Shouldn't It Be Easier Than This-16th Avenue	Charley Pride
17	W. MULLIS, M. GEIGER	This Missin' You Heart Of Mine-Capitol/Curb	Sawyer Brown
18	C. BERZAS, D. GOODMAN, N. LARKIN	I'll Pin A Note On Your Pillow-Atlantic America	Billy Joe Royal
19	A.L. "DOODLE" HARRIS	The Bird-Epic	George Jones
20	ROGER D. FERRIS	Some Old Side Road-RCA	Keith Whitley
21	H. HOWARD	Life Turned Her That Way-Columbia	Ricky Van Shelton
22	MICHAEL GARVIN, TOM SHAPIRO, BUCKY JONES	Touch And Go Crazy-MCA	Lee Greenwood
23	WAYLON JENNINGS, ROGER MURRAH	Somewhere Between Ragged And Right-MCA	John Anderson
24	BRENT MAHER, PAUL KENNERLEY	Tell Me True-RCA	Juice Newton
25	THOM SCHUYLER, CRAIG BICKHARDT	This Old House-MTM	Schuyler, Knobloch and Bickhardt
26	DAVID LOGGINS, J.D. MARTIN	Love Will Find It's Way To You-MCA	Reba McEntire
27	JAMIE O'HARA	Talkin' To Myself Again-Epic	Tammy Wynette
28	MIKE REID, RORY MICHAEL BOURKE	Where Do The Nights Go-RCA	Ronnie Milsap
29	CRAIG BICKHARDT, MICHAEL BONAGURA	Wilder Days-RCA	Baillie And The Boys
30	DAVID BELLAMY, RON TAYLOR	Sante Fe-MCA/Curb	Bellamy Brothers

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2	LISA PALAS, JOHN JARRARD, MOARK SANDERS	It Goes Without Saying-Alpine	Tim Malchak
3	RAZZY BAILEY, RUSTY FRENCH	Unattended Fire-SOA	Razzy Bailey
4	K. BLAZY, T. DAE, B. MEYER	It Takes Two Hearts-Premier One	Mason Dixon
5	TOMMY BRASFIELD, ROBERT BYRNE, RICK BOWLES	Overdue-16th Avenue	Canyon
6	R. SCAIFE	Show Me (I'm From Missouri)-Timestar	Larry Swift
7	ED TOWNSEND	For Your Love-Killer	Tony McGill
8	BILL RICE, SHARON RICE	I Wish We Were Strangers-Door Knob	Ogden Harless
9	K. TOLLEY, M. HUNT, G. MATTHIS	Another Woman's Man-615	Bobbi Lace
10	GENE PISTILLI, T. IRWIN	I Can't Hang On Anymore-True	Dennis Payne
11	DAN McCOY	A Honky Tonk Heart-Rain Forest	Clay Blaker
12	FRED KELLY, RANDY BARLOW	Bad Day For A Break Up-Gazelle	Cali McCord
13	D.E. JAMES, K. PELL	Calendar Blues-Maxx	Jill Jordan
14	B. BUIE, R. HAMMOND	Sad Cliches-Souther Tracks	Atlanta
15	BUD McQUIRE, JIM McBRIDE	I Know You-Heart	Mirinda
16	PAULA McCULLA, JOYCE GOODWIN	Thanks For Leavin' Him-Rivermark	Paula McCulla
17	RICK CUNHA	The Place Where Love...-Comstock	Randy Anderson
18	JOHN PATRICK TIMKO	Hillbilly Girl-Timestar	John Patrick
19	ROBBIE SHACKELFORD	You Turned...-Lamon	C. Moody & The Moody Bros.
20	DENNY HENSON, BOB JOHNSON	Dance For Me-Maxima	Don Malena

CREDITS

"If You Only Knew"..Reba McEntire; Kim Grayson
"The Last One To Know"..Reba McEntire; Libby Hurley
"Just Enough Love"..Ray Price
"The Love Of My Woman"..Jim Glaser
"I Could Get Used To This"..T.G. Sheppard

RAPPIN' WITH THE WRITERS:

JANE MARIASH BACH

Jane was born in Manhattan and raised in Forest Hills, New York. And, this big city girl has become one great "country" writer. She began piano lessons when she was very young and grew up listening to the classical music her mother chose on the radio dial. Jane says, "I have always written songs, since I can remember. I worked at some other jobs. I was with ABC-TV in New York; vice president of creative services for an advertising agency in central Florida, and so on. But, when I returned to New York and stayed home to raise my three children, I really started *writing* then.

"In 1981, I came to Nashville for an N.S.I.A. weekend, and I knew, at once, this was *it*! I moved here less than a year later. I spent the first year meeting people and constantly writing. I met a lot of talented writers. I would often simply sit and watch them write...and I *learned*!

"In 1983, Jim Hurt (my good friend) signed with Merit Music, and he got me my first writing deal. I was with Merit for nearly 2 years. I got my first recording there. Tammmy Wynette cut "After Dark" in 1983. Later I signed with Chappell and, now, I have my own publishing firm " Jane Mariash Music." Reba McEntire got me my first gold record when she recorded "If You Only Knew", which I co-wrote with Diana Rae."

Jane Mariash Bach has had her songs recorded by the elite country music artists, such as: Tammy Wynette, T.G. Sheppard, Jim Glaser, Ray Price, Reba McEntire, and Jack Greene. She is now doing a lot of co-writing with Judy Rodman, MTM artist. "MTM sent me to Lake Tahoe to begin writing with Judy. She is a great writer, and we have some great songs together."

Joe Henderson

AROUND THE ROUTE

After hearing about the new pieces intro'd by Atari at the ATE show we checked with marketing chief **Mary Fujihara** to get some additional info. First off, there's "Blasteroids", which is a re-make of "Asteroids" (and that speaks for itself), with updated features and plenty of extra's. There's also "Final Lap" (licensed from Namco), which is a Pole Position type, sit-down, driving game. And, as the frosting on the cake, Atari's first non-video, mechanical, redemption game called "Pot Shot", which has a unique concept in that players use a gattling gun, loaded with ball bearings, to literally shoot at the prizes! Commencing the week of February 1, the now famous Atari Road Show took off, to give U.S. distribs the oppportunity to view this interesting trio!

Makin' it on t.v.! As a follow-up to its television appearance on Super Bowl Sunday (1/31), the Rowe R-92 will now be a regular on MTV as part of the show's permanent set. For the remainder of this year MTV VJs will be using the **Rowe Video Jukebox** from time to time to introduce videos and give out other information on the box's monitor. Thus, Rowe's advertising will carry as "As Seen On MTV" tag to provide greater visibility for the machine.

Isn't it romantic! AT&T and the Hyatt Regency Chicago, will celebrate Valentine's Day beginning Friday, February 12 through Sunday, February 14, by offering Chicagoans complimentary long distance telephone calls to loved ones anywhere in the U.S., via the "love lines" which will be open from 10 a.m. to 3 p.m. daily in the Hyatt's East Tower lobby.

Mark your calendars. The **Ohio Coin Machine Association** announced the dates of May 5, 6 and 7 for its annual state convention and exhibit. This year's show will be held at the Hyatt Regency-Ohio Center in Columbus. For exhibit info and other specifics contact OCMA headquarters at 40 S. Third St., Suite 450, Columbus, OH 43215.

Ops in the news. Batavia, IL operator **Dick Buri**, 52, was recently honored with the 1987 Batavia Citizen of the Year Award. He was nominated for the award by area **Police Chief Robert Warner**, who cited Dick's many years of community service through his **Funway Family Amusement Center**, which he built and has owned and operated for the past twenty-seven years. The center is the realization of a dream to create a facility fashioned after that of his childhood hero. **Walt Disney**. With the help of his wife, **Joy**, his oldest daughter **Deidra** and her husband **Scott Owens**, Dick Buri has developed the Funway Family Amusement Center into a small scale Disneyland, complete with a bumper car track, roller skating rink, bike track, miniature golf range, restaurant and a large arcade outfitted with just about every game imaginable. He maintains an impeccable establishment patronized by the youngsters of Batavia and enjoys the respect and admiration of the town's citizenry. The December 9 edition of The Windmill News described him as a dedicated family man (he's the father of four); and a special friend to youth and to the entire community of Batavia!

Dateline Springfield, NJ. Spoke with Mondial's veepee **Tony Yula** a few days after the latest snow storm, which had made for messy conditions out there. As we spoke, however, the sun was shining and the thaw was well in progress! Newly arrived, and lookin' good on the showroom floor is Premier's "Diamond Lady" pin. Tony's quite enthusiastic about it. He also told us that shuffle alleys seem to be on the upswing in this area, with Williams' "Gold Mine" adding to the momentum. Taito's "Double Dragon" is still moving extremely well and "Operation Wolf" is in a demand exceeding supply situation – where they just can't get enough of them! So, what else is new! In the music department, Wurlitzer's "One More Time" nostalgia model and NSM's "Galaxy 200" jukeboxes are at center stage, doing good business!

Camille Compasio

Atari's 'Blasteroids'

Atari Games Corporation has just introduced a new space action video game called "Blasteroids" which has all of the proven appeal of the factory's 1979 classic hit, Asteroids, and some additional special game play features for today's players.

"Blasteroids is an updated version of one of the most successful games in the history of the industry, Asteroids", said Linda Benzler, product manager for Atari Games. "By taking this highly successful game concept of yesterday and combining it with the technology of today, we have created a unique attraction for a whole new generation of players."

In the new model, players blast their way through four different galaxies filled with asteroids and other challenging obstacles. After each galaxy has been cleared, the player meets Mukor, the green slime monster who taunts, "Mukor controls this galaxy", one of several voice phrases used in Blasteroids. The player can choose from four different starting difficulties, based on the four galaxies that must be conquered.

Blasteroids brings back the best in exciting space shoot 'em up games and adds much more. For example, there's the "distinctive transformation" feature whereby at the press of a button, players are able to change their ship into three different sizes, each with its own advantages and disadvantages for different game play situations. With "special temporary powers", as the enemy ships are destroyed, their hidden cargo is revealed and players can acquire special attributes from the debris of the enemy ships they conquer. In the "hidden source of energy" feature, crystals concealed within red asteroids provide the player with the energy needed to continue the outer space adventure. Atari's new Housequake sound system provides both auditory and tactile feedback to the player while drawing a crowd of spectators. The deep, rumbling sound effects can be felt by players through the vibration of the cabinet.

These are but a few of the many outstanding features of the game, which will be available in February, according to Atari. Further information may be obtained through factory distributors or by contacting Atari Games Corp. at 675 Sycamore Drive, P.O. Box 361110, Milpitas, CA 95035.

MEET THE CHAMP. *Arachnid's $100,000 BullShooter III World Challenge of Champions tour has held five successful $5,000 qualifying regional tournaments thusfar on its tour around the world; the most recent being in Orlando, Florida and Leavenworth, Kansas. The Great Plains $5,000 Regional in Leavenworth was co-sponsored by Bird Dist. and drew players from throughout the midwest, the Great Plains and even from Pennsylvania. Mike Bell of Springfield, Illinois, pictured (r) with Arachnid's Bob Hodges, shot his way through the best of the best to become the Great Plains' Champion of Masters Singles 301 Double In/Double Out; and also nailed first place in Cricket Singles. Top finishers in all of the events were awarded cash prizes and qualifying certificates allowing them entry in the BullShooter III $35,000 Finals to be held May 28, 29 & 30, 1988 in Chicago.*

INDUSTRY CALENDAR

Feb. 12-14: MOMA (Minnesota Operators of Music & Amusements); Sheraton Park Place Hotel; Minneapolis, MN; annual state convention & trade show.
Feb. 16-18: Blackpool Amusements Exhibition; Winter Gardens, Blackpool, England.
Mar. 11-13: ACME '88 (American Coin Machine Expo); Bally's Hotel; Reno, NV; national convention & trade show.
April 15-17: NAMA Western Convention-Exhibit; Anaheim Convention Center; Anaheim, CA.
May 5-7: Ohio Coin Machine Assn.; Hyatt Regency-Ohio Center; Columbus; annual state convention & trade show.
May 12-15: WAMO (Wisconsin Amusement & Music Operators); Paper Valley Hotel; Appleton; annual state convention.
May 15-17: AMOA Government Affairs Conference; Hyatt on Capitol Hill; Washington, D.C.
June 10-12: Illinois Coin Machine Operators Assn. (ICMOA); Pheasant Run resort; St. Charles, IL; annual state meeting and trade show.
July 21-23: Billiard Congress of America Trade Expo; Commonwealth Convention Center; Louisville, KY.
Oct. 20-23: NAMA National Convention; The Rivergate; New Orleans, LA.
Nov. 3-5: AMOA Expo '88 (Amusement & Music Operators Assn.); Hyatt Regency; Chicago, IL.

Data East's 'Oscar'

Here you have a rather unique portrayal of a familiar theme presented in "Oscar", a new generic horizontal kit from Data East. The factory reports that the game has garned consistently high earnings in both arcades and street locations.

The scenario focuses on Oscar's space cop character who must fight off machine-like creatures who are trying to overthrow the planet. There are eight different stages of mechanical enemies Oscar must combat, using such ammunition as ground missiles, grenades, jumping power, gun cannons and the indestructible Psycho Control Unit. The game offers non-stop action and plenty of challenge.

Oscar is available in kit form, which includes PC board, graphic package, joystick and buttons; and also as an upright.

This model was among the new products introduced by Data East at its recent distributors meeting in Chicago.

Further information may be obtained through factory distributors or by contacting Data East USA, Inc. at 470 Needles Drive, San Jose, CA 95112.

Data East's 'Vigilante'

"Vigilante" is a new horizontal kit from Data East USA and it is designed and priced for those operators who want to increase their earnings without makeing a costly investment.

The game focuses on the popular street frighting theme. As Vigilante the player fights the thugs and deadbeats with his nanchucks and experiences all of the excitement of an actual street fight in his quest to save his true love, Madonna. Strategy and dexterity are called upon throughout play.

Vigilante is available as a kit or an upright and comes complete with uniquely designed side decals, logo plex, control overlay, monitor card, joystick and buttons.

Further information may be obtained through factory distributors or by contacting Data East USA, Inc. at 470 Needles Drive, San Jose, CA 95112.

15 YEARS AGO IN CASH BOX

Seeburg president **Sam Stern** announced the firm's decision to manufacture and market (in territories where permitted) slot machines... **Gottlieb** releases **"Pro-Football"**, a single-player pingame which actually incorporates a football field on the playfield, keyed to two scoring reels apart from the game's five reel high score... **Banner Specialty Co.** of Philadelphia launches its first Brunswick Air Hockey Invitational Tournament... A revolutionary new shuffle game called **"Las Vegas"** is introduced by Chicago Dynamic Industries... The sport of coin-operated table soccer is fast becoming as popular as bowling throughout many areas of Virginia, as well as surrounding states via the numerous **Footsball Centres**, housing Rene Pierre tables, that have been opening up to promote the sport... The success of **MOA's** first series of business seminars, held early in 1972, has prompted the association to continue the program; with one single seminar scheduled for April 13-14 at Notre Dame University... The 29th annual **ATE** exhibition in London emphasizes the dominance of American made merchandise in the overseas market, particularly with respect to **flippers** and **phonographs... Mondial International's** recently debuted **"Screwball"** table game finds immediate acceptance by the nation's coin machine distributors... **Art Daddis**, president of **United Billiards, Inc.** announces delivery of the firm's new **"Ice Hockey"** puck table game... The popularity of **pool tournaments** is on the rise in the Milwaukee area, with two such events kicking off simultaneously in early February... **Cleveland Coin** will be opening new quarters for its Toledo branch... **Brunswick's "Air Hockey"** took London by storm at the ATE convention, in the wake of which Brunswick confirms several distributor appointments giving the company complete coverage of the entire European market... **Williams** intro's its new **"Travel Time"** single-player flipper, which literally operates on time rather than on a 3 or 5 ball limit... Topping the Jukebox Programming Guide in the February 3, 1973 edition of **Cash Box** is the single "Tie A Yellow Ribbon Round The Ole Oak Tree" by Dawn... A **Cash Box** editorial in the same issue notes that "... The American used machine export specialists, and a number of local distributors who have mastered the export art, are enjoying one of their brightest sales periods right now..."

Data East Pinball's 'Secret Service'

Just as the name implies, the latest pinball machine in release from Data East Pinball, Inc. offers a heated, adventurous play experience for pinball enthusiasts of all skill levels. It's called "Secret Service" – in digital stereo – complete with a movie quality backglass.

Secret Service sports an action packed playfield filled with long shots, amazing bumper action, ball eating target, actual molded Capital of our Nation, challenging ramps and an industry first – instant two ball and instant three ball play. The light show is among the most outstanding ever designed and it includes the jackpot effect which has been termed "the best 16 seconds in pinball."

Data East calls this model "the only production pinball with true digital stereo" with the speakers featuring such familiar material as the music from "Mission Impossible", "Get Smart", "Secret Agent Man" and the hit movie "Nobody Does It Better". In addition, there's cinema quality stereo special effects, sound effects and speech to thoroghly captivate the player.

Other features include automatic switch testing, all plywood cabinet, custom message entry and fantastic flipper power.

Secret Service marks the factory's number two entry in the pinball market. When asked to comment on the new piece, Data East general manager Gary Stern declared, "You ain't seen nothin' yet... we have only just begun!"

Further information may be obtained through factory distributors or by contacting Data East Pinball, Inc., at 1990 Janice Ave., Melrose Park, IL 60160.

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P. Laurence (P. Laurence) (Bush Burnin'-ASCAP)
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Q. Jones (M. Jackson) (Mijac-Adm. by Warner-Tamerlane-BMI)
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M. Ware, T.T. D'arby (T.T. D'arby, S. Oliver) (Virgin-Nymph/Young Terrence-BMI)
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M. Powell, Sir Gant (L. Dozier) (Beau-di-o-do/Lamont-BMI)
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